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LUITPOLD STR. 24.  
BERLIN, W.  
SEPTEMBER 24, 1905.

**A**UGUST WILHELMJ'S sixtieth birthday, which occurred on the 21st, was an event that attracted the attention of the whole musical world. Of the many articles written about the famous violinist, that by Goby Eberhardt, which appeared in the *Allgemeine Musik-Zeitung* of September 22, is one of the most interesting. Although in a few instances a repetition of what I myself wrote on Wilhelmj, last week, I herewith translate the article for the benefit of the readers of *THE MUSICAL COURIER*:

August Wilhelmj was born on September 2, 1845, in Usingen, a village near Wiesbaden and Homburg. He came of a fine old German family, his father in particular having held for years a high Government position, and being a personal friend of Bismarck and Richard Wagner, with both of whom he continued in the warmest relations until their death. Aside from his professional vocation the senior Wilhelmj was a passionate fiddler, and to this day regularly pursues his favorite study. He also is the owner of an exceptional collection of valuable violins. August's mother, on the other hand, had been a pupil of Chopin, and later had studied with Bordogni, in Paris, where she was reputed to be an excellent singer. Thus the parents endowed their son with the priceless inheritance of a phenomenal talent for the violin. This gift was early developed by the concertmeister, Fischer, in Wiesbaden, under whose instruction the nine year old child soon played the big *Vieuxtemps E major* concerto, the Ernst "Othello" fantasy, and two Paganini caprices at the court theatre. None the less, thanks to his wise parents, the boy was not exploited as a prodigy, and hindered in his normal development. Unconvinced of the extraordinary talent of his son, the father wished little August to join the army, or the official corps, and therefore gave him a solid scientific education.

As the child applied himself devotedly to his instrument, however, upon the pressure of some of his friends, and after Henrietta Sontag's memorable words, "You will be the German Paganini," Wilhelmj decided to leave the decision to Liszt. The master himself therefore accompanied the sixteen year old boy, who played Spohr's "Gesangsscene," and Ernst's "Hungarian Airs." When he had finished, Liszt jumped up from the piano and cried, "And they could be doubtful about your calling! Music is born in you, and you are so strongly predestined for the violin that if the instrument had not already existed they would have had to invent it for you!" In a few days Liszt took the "young Siegfried" of the violin with him to David, at Leipsic, and handed over his protégé with the words: "I am bringing you a second Paganini! Take good care of him!"

Wilhelmj studied at the Leipsic Conservatory for four years, and celebrated the completion of his work there with a perfect performance of Joachim's exceptionally difficult "Hungarian" concerto.

Now began a restless wandering, and the young artist carried German art through all the world. In 1866, through the influence of Jenny Lind, he appeared in London, and aroused such unparalleled enthusiasm that he was unanimously called "the greatest among the kings of the violin."

In the same year he played at Paris, and with such success that they wrote of him: "The new Paganini! Yesterday he was unknown, and here he is celebrated to-day!" Then followed his great European tour, and in 1878 he started upon his big four year journey around the world, which led him through North and South America, New Zealand, Australia, China and Japan and over Egypt back again to Europe. Everywhere he celebrated such triumphs and won such unheard-of esteem that one believed himself back in the times of Paganini.

And, indeed, Wilhelmj has more than one trait in common with Paganini, particularly his unerring intonation, and his absolute command of everything technical. In contrast to Paganini, however, he possesses a bigness and ringing strength of tone inconceivable to one who has never heard him. I shall never forget a scene which took place in a small room belonging to Röcher, the violin maker, of Bremen. I stood leaning against a joiner's bench, and Wilhelmj, at the other end of the workshop, was playing his lately finished cadenza to the Beethoven concerto. His

and if he played much differently from the way "the school calls for it," he always looked out for the spirit of the composition. As Wilhelm Mohr wrote of him in the *Kölnische Zeitung*: "In Wilhelmj's playing who can distinguish what belongs to the productive, and what to the reproductive art? And where is the singer who can compare with Wilhelmj in forming of tone?" And Ferdinand Hiller expressed himself similarly. He could not conceive, so he said, that a man could play the violin so perfectly.

Wilhelmj's genuine musicianship is exhibited to especial advantage in his chamber music playing. Although he has great instinctive feeling for Beethoven, he follows with like perfection the refined and gracious lines of Mozart and Haydn. And with what poetic fragrance of mood does he render his adaptations of Chopin, the nocturnes, and the middle movements of the two sonatas, calling around the hearer the whole witchery of the romantic school! Then, another specialty of Wilhelmj's art is his polyphonic playing. No one knows better that he how to make clear the intricate counterpoint of a Bach "Chaconne," and in his hands Schubert's "Erl King," arranged by Ernst for violin alone, becomes a marvel of perfection. It was in a strange situation that I first heard Wilhelmj play this piece. I called at Hartmann's, the Frankfurt violin maker's, early in the morning, and there I found the master sitting on the joiner's bench, and playing the "Erl King." This he then followed up with a whole set of Paganini caprices in his best style.

As herald of the modern in music Wilhelmj was very much drawn toward Wagner, and dedicated himself to the aims of the great dramatist with unusual energy. The master himself writes that Wilhelmj was of exceptional service to Bayreuth. In the first performance of the "Ring" the famous virtuoso acted as concertmeister, and fulfilled his office with a diligence and earnestness only equaled by that of the conductor, Hans Richter. In his frequent trips to England, moreover, while winning always greater triumphs, he was continually advancing Wagner's aims, so that the *Times* rightly named him "the most eager and zealous apostle of Richard Wagner."

In spite of his grim earnestness at his work, in company Wilhelmj is as free and jolly as a child. On such occasions his open "Rhineland" nature is revealed. It is interesting when he tells of his travels, and I have often had occasion to admire his repartee and satire.

It is to be regretted that Wilhelmj gave up the virtuoso career so early and in the fullness of his powers. Two years ago he played in private at Wiesbaden, and, as a friend assured me, "better than ever." Shall not Wilhelmj once more sound his magic strings for us?



AUGUST WILHELMJ.

tone sounded so powerful that it seemed to fill the whole room, and my hands actually vibrated in my trousers pockets. I have never heard a violinist give the beginning of the Beethoven concerto with such strength, purity and perfection. It made one feel that here a healthy, manly nature was speaking. And with what dignity he invested the first movement, how soulfully and purely he sang in the *largo*, and what sparkling "Rhine country" humor he knew how to bring out in the last movement, which in his hands sounded like a novelty! And as regards the other qualities of Wilhelmj's playing—take Bach, for instance, especially the "Chaconne," or the most difficult technical feats in Paganini or Ernst, or thirds, octaves and tenths over the entire range of the violin—under his fingers everything sounds with absolute clearness and beauty of tone, as if it were something entirely a matter of course. In spite of his strong individuality, moreover, his instinct for style makes him give full due to the works of every master. He never sacrificed himself to slavish "note cobblers,"

The première of Wilhelm Stenhammar's three act opera, "Das Fest auf Solhaug," the first novelty brought out this season by the Berlin Royal Opera, took place on Wednesday evening. A second performance of the work followed on Saturday night. The opera had been looked forward to with a good deal of interest, for the young Swede is a composer already well known in Berlin. I myself recall distinctly the splendid impression which he made both as pianist and composer at a Philharmonic concert some years ago, when he appeared in his own concerto, a number displaying much originality and fine workmanship. The expectations aroused by that concerto, however, are not fulfilled in "Das Fest auf Solhaug."

The opera text is taken from Ibsen's drama of the same name, but instead of condensing the great Norwegian's ideas and making a practical libretto, Stenhammar has adopted the play literally, omitting simply those parts which seemed non-essential to the development of the plot. This is a dangerous thing to do; for many passages which are rapidly passed over when spoken are much too long drawn out when sung. On this account the first act is far too lengthy, and becomes positively tedious, especially as its

musical setting lacks light and shade, and vitality. Then, too, the orchestration here is thin and colorless, and there is great rhythmic monotony. The other two acts are more interesting. In these Stenhammer very cleverly introduces Northern folksong, which he ingeniously interweaves with ideas of his own. There are also several lyric gems in the opera, and, indeed, the lyric seems to be the strongest side of Stenhammer's art. A couple of ballads, a love duet, and a tenor solo are all very effective numbers. The choruses, too, are fresh and melodious. When Stenhammer employs the full orchestra his instrumentation is very fine, but on the whole it is inadequate and lacking in color, because he makes too much use of the strings, and too little of the wind.

Although splendidly given under Dr. Muck's energetic direction, the opera had a moderate success only. It will hardly become a standard repertory work here at the Berlin Royal Opera, and much less make its way over the German stage at large.

Apropos of the nearing anniversary of Mozart's one hundred and fiftieth birthday, which takes place January 27, 1906, here are some interesting historical notes upon the Mozart operas. It seems that all did not run as smoothly as a wedding bell with the works of the genial Wolfgang. Vienna, in particular, flouted them on every hand—was slow to accept them, played them a few nights and then hoisted them up into the dust and dimness of the very top shelf, and only revived them after years had slowly passed away. "Idomeneus, King of Crete," first given at Munich in 1781, was presented at the Vienna Wiedener Theatre twenty-five years later! "The Abduction from the Seraglio," which had its première in the Danube city on July 16, 1782, received thirty-five performances, and then completely died off from the Vienna stage, not being resuscitated until 1801. Even the immortal "Marriage of Figaro" met with contemptuous treatment. It was first performed in the Vienna Burgtheatre, and after a miserable nine presentations was shelved for three full years! "Don Juan" likewise, which had come up confidently from Prague, the scene of its première, was put on the boards for fifteen

times, and then, as far as the Austrian capital was concerned, was left in "innocuous desuetude" for no less than eleven seasons.

The initial German performance of "Don Juan" occurred at the Theatre an der Wien, October 5, 1802, and the initial German performance of "Cosi fan tutte" (first given by an Italian company at the Burgtheatre, in 1790) took place a year later at the Schikaneder. The last named opera ran under so many different titles that one can hardly trace its development. It was called successively "Girlish Loyalty," "The School of Love," "So Do They All," "The Magic Trial," "The Two Doves of Italy"; or, "The Disguise," "Titus" likewise suffered a similar, though a much less marked fluctuation in name, for at its first Vienna performances, which took place in 1804, it was played under the title of "The Forbearance of Titus."

An interesting theatre ticket has been discovered in connection with the Vienna "Titus" presentations. It dates from the year 1795, when the opera was given at the Kärthnertheatre for the benefit of Mozart's widow, and upon it is the announcement: "Between the acts Herr Lud-

wig van Beethoven will play at the piano a number of Mozart's compositions."

"The Magic Flute" was first given in Vienna, at the Schikaneder playhouse, and it was at this time that in order to impose upon the public, Schikaneder falsified the number of performances announced on the bill. A shrewd man, this old director, and not over honest! None the less the fact remains that from 1791 to 1798 no Mozart opera was performed at the court theatre, and if that institution had been more important, and if there had been no Schikaneder, operatically speaking, Mozart would have been dead in Vienna.

An interesting concert was given here the other day before a small audience of invited guests, consisting of Professor and Mrs. Lamperti, Mr. and Mrs. Leopold Godowsky, Mr. and Mrs. Fritz Kreisler, Mrs. Abell, Heinrich Grünfeld, Dr. Max Reiniger, Maurice Aronson, Louis Arens, Mrs. Elvyn and Myrtle Elvyn, and myself. The concert was in the form of a recital, and the performing artists were Busoni, d'Albert, Carreño, Xaver Scharwenka,

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Reisenauer, Friedheim and Alfred Grünfeld. Not that these artists were present in person—such a trifle as the absence of the pianist who is to play does not count for much in these days! They were heard, however, and that by means of the new "Mignon Piano-player," one of the most marvelous inventions of this age, an instrument which, it will be remembered, I mentioned in these columns last May.

The above named virtuosi played one after the other. D'Albert gave the Liszt "Liebestraum" nocturne, No. 3; Busoni the "Lucia" fantasy, Scharwenka his own "Polish Dance," Friedheim the Paganini-Liszt E flat major caprice, Carreño the "Soirée de Vienne," Reisenauer the tenth rhapsody by Liszt, and Grünfeld a waltz of his own composition.

The "Mignon" has nothing in common with other piano-players. It is, so to speak, a photograph of the artist's playing—it reproduces his performance with his interpretation, his touch, his technical perfection or lack of it, all his nuances, his individuality, his temperament, in short everything just as he gives it. And it does so at the piano. That is the wonderful part of it. How the playing is transmitted from the ordinary grand on which the artist performs onto the "Mignon," which is an upright without a keyboard, is known only to the inventors, who, by the way, are Carl Bockisch and his brother-in-law, Adroin Welte, two highly gifted young men. It must be done by means of something as sensitive to air vibrations as a photographic plate is to light.

In listening to the artists perform through this medium their individual characteristics were as easily discernible as if each one had been sitting at the piano. In fact, the invention is phenomenal, and has called forth enthusiastic praise from nearly all the great living pianists. Its advantages are manifold. It enables us to hear and compare in an hour's time all of the world's famous pianistic lights—for those who have not yet played into it doubtless soon will do so. It enables students again and again to hear the interpretation of a work from their own masters, or from other virtuosi. And, above all, it will preserve for all time the playing of the great living artists. Suppose this instrument had existed in the time of Liszt, Tausig and Rubinstein! What would we not give today to hear Liszt as he played in 1845!

The 24th of September marks the seventieth anniversary of the death of Vincenzo Bellini. Born in November, 1801, at Catania on the Island of Sicily, this famous composer studied with Zingarelli, and by the youthful age of thirty-four had already written operas which made him known the world over. He died at Puteaux, near Paris, in 1835, and forty years later his remains were solemnly conveyed from the Cemetery Père-la-Chaise to their final resting place in the composer's childhood home.

Bellini wrote a number of operas, all distinguished by their exceptional wealth of "tunes," and so much so that they won him the title of "The Sweet Mouth of Melody." Some of his best known works are "Sonnambula," "Norma" and "The Puritans." "The Wanderer of the Night" and "Norma" are the only ones which are still included in opera repertoires, however, and that only when the presence in the cast of specialists in coloratura gives particular occasion for their performance.

The first Elite concert of this season, arranged by the Sachs Musical Bureau, will take in the Philharmonie, on October 19. The assisting artists will be Katharina Fleischer-Edel, Ernst von Possart, Artur Schnabel and Alois Pennarini, the tenor, who was so successful as Parsifal in America last year.

Walter Meyrowitz, the young German-Polish composer and pianist, has returned from England, where he has been acting as the musical conductor of the Moody-Manners Opera Company, and intends to settle here in Berlin. Meyrowitz has been unusually successful with his musical writings. On the occasion of his last concert with the Philharmonic Orchestra Emmy Destinn, of the Royal Opera, sang scenes from his opera "Rautendelein," and the German papers spoke highly of his abilities, both in composing and conducting. At another concert Anton Sistermans sang no less than nine of Meyrowitz's songs, and the Berlin Tageblatt in criticising them compared their author's style of composition to that of Richard Strauss and Hugo Wolf. At present the young musician is engaged in writing a one act operetta, which he hopes to finish early next year.

Part of his time Meyrowitz will devote to teaching. As he has perfect command of the English language, he will, no doubt, prove an excellent teacher for those who have not yet mastered their "Deutsch." Although a pianist of artistic attainment, being a pupil of Jedlicka, Meyrowitz will devote himself especially to instruction in harmony, and is planning in that line to offer special two months' courses for teachers. He will also coach singers in opera roles in English, where his knowledge of English and his practical operatic experience will stand him in good stead. He is the only experienced conductor in Berlin capable of teaching all the leading parts of the operatic repertory in the English language.

Arthur Hartmann has composed a Hungarian dance called "Nyirgyházi Emlek," which has just been published by Ernst Eulenberg, of Leipzig. It is strikingly Hungarian in style and well written for the violin, and will, no doubt, become popular with the fiddling fraternity. A son was born to Mr. and Mrs. Hartmann on Thursday last. His name is Harold.

Fritz Kreisler has decided to make Berlin his home, for the next two years at least. He and Mrs. Kreisler have taken apartments at Kurfürstendamm 52.

Dr. Wilhelm Altmann, critic of the Berlin National Zeitung, recently devoted an entire article to Hugo Kaun. He gives a sketch of the composer's life and a list of his most important works, publishing as an illustration of his writings a minuet which takes up a whole page.

Richard Burmeister has finished an arrangement of the

Liszt "Mephisto" waltz for piano and orchestra, which he will play next winter at symphony concerts in München, Weimar, Geneva and other German cities.

The Bohemian String Quartet announces six Berlin concerts for the coming season, to take place on November 1 and 29, December 13, January 17 and 31, and March 7.

In the Neue Zeitschrift für Musik, published by C. F. Kahnt Nachfolger, of Leipzig, of August 16, an article by Wilhelm Eylau, on difficult hands and their treatment, offers many good and valuable suggestions to violinists, especially beginners, with stiff fingers and poor stretch. Mr. Eylau approves of special finger gymnastics and massage, and he gives numerous exercises for the development of the strength and flexibility of the fingers and wrist. Mr. Eylau, who is the husband of the well known Berlin piano teacher, is at present studying in Prague with Sevcik.

Carl Halir will introduce to Berlin a new work for violin and orchestra by C. M. Loeffler, "La Villanelle du Diable," and he will also play the "Eclogue et Carnaval des Morts," from the same composer's "Divertimento," at his first concert on October 19. Another novelty that he will introduce on the same evening is Jan Sibelius' violin concerto. Richard Strauss will conduct.

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"It is hard to describe the refinement of Johanna Gadski's singing," commented a well known writer, last season, after enjoying an evening of song by the Wagnerian soprano. "There are few such in all the world. Each song of hers is an epic, around whose translation is thrown the best melodic description that might be given. Her singing of the 'Erlking' was something to hear once—perhaps, twice—in a lifetime, unless you might be fortunate enough to hear it again from the voice of Gadski herself. This great song, frequently abused by amateurs, was recreated to its original beauty when Gadski took it in hand, the blending of the three leading thoughts being a work of unexampled art." This season Madame Gadski is to be heard, under London G. Charlton's direction, in all the leading cities of the country, her tour extending as far West as the Pacific Coast.

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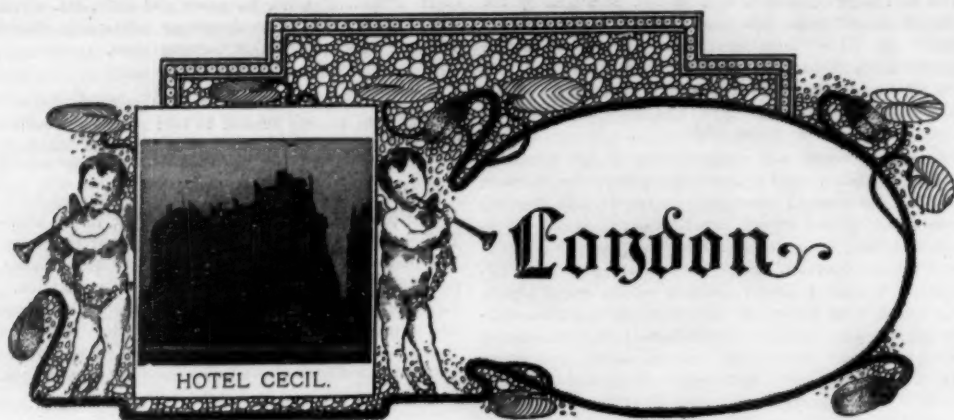
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## HOTEL CECIL, LONDON.

September 27, 1905.

**T**HE deity that looks after electric light was propitious last Friday, and we were able to listen to the first three movements of the Choral Symphony at Queen's Hall without interruption. I have never heard Mr. Wood conduct the first two movements more finely. He brought out the rugged strength of the allegro in a wonderful way, and I noticed he discreetly kept in the background those unfortunate trumpet parts (which poor Beethoven was forced to write because the wretched instrument of his day could not play anything else); also the wonderful coda was beautifully played.

In the scherzo Mr. Wood was equally good. He takes it at a good pace, but I think it is the right one. The andante was not so satisfactory; Mr. Wood's warmest admirers admit that he has a tendency to over-sentimentalize

in slow movements, and he did so on this occasion, with the result that, in my judgment, its interpretation suffered somewhat. Still, it was a fine performance on the whole, and the audience was very enthusiastic over it.

On Tuesday evening William Wallace's symphonic poem, "Sir William Wallace," received its first performance, and proved to be a somewhat disappointing affair. Mr. Wallace is a ripe musician and has a few idioms of his own, but inspiration is largely lacking in the work under discussion, and most of us had had enough of it by the time the end was reached. The inevitable "Scots Wae Hae" and the "Land o' the Leal" figured largely in the score, which, generally speaking, is lacking in design and spontaneity. The orchestration is clever, but one is tired of praising what is a feature of most works produced nowadays.

Wednesday night was interesting to lovers of Brahms. Howard Jones, one of the cleverest native pianists we have, played the D minor piano concerto exactly as it ought to be played, and Frederic Austin sang the "Four Serious Songs" in a most artistic way. The symphony was Tschai-kowsky, No. 4.

The introduction and a dance from Tschai-kowsky's opera, "Der Opritschnik," received its first performance in England last Thursday. It is effective music—everything the Russian composer wrote always is—but not particularly inspired. I think we have heard all the best of Tschai-kowsky's work by now. There is a good lot of it.

A member of the Queen's Hall Orchestra, Cecil Forsyth, the leader of the violas, provided the orchestral novelty for last Saturday night. Mr. Forsyth, who has already won a good deal of praise for a viola concerto he wrote some time ago, has called the present work "Four Studies From Victor Hugo," these studies being based on characters in "Les Misérables"—Valjean, Cosette, Fantine, Gavroche. The last named is distinctly the best; it is full of life and humor. The whole suite is a very pleasant one to listen to, although it is not startlingly original.

I wonder, though, how long it will be before we get a new British work (not by Elgar) which will really be worth keeping alive?

Tuesday next a new symphonic poem, "Paris, the Song of a Great City," by Frederick Delius, is to be played, and on Wednesday the "Domestica" is again down for performance, Strauss' two songs, "Hymnus" and "Pilger's Morgenlied," and Tschai-kowsky's "Francesca da Rimini," being also on the program on that occasion. On Thursday week Liszt's

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symphonic poem, "Les Préludes" and Saint-Saëns' piano concerto in C minor will be played.

The Queen's Hall organ has been done up and is to be used on Saturday as a solo instrument, when Dr. Ross, an Edinburgh organist, will play Boellmann's "Fantaisie-Dialoguée" for organ and orchestra.

London will be hearing some new conductors at the Sunday afternoon concerts at the Albert Hall. Among them will be the conductors of the Hereford, Worcester and Gloucester festivals; Dr. Sinclair, Ivor Atkins and Dr. Brewer. Of Mr. Atkins' work with the baton all those who have visited the Worcester Festival speak most highly.

Max Laistner, Señor Arbos, Arthur Payne (leader of the London Symphony Orchestra) and A. Randegger will also wield the baton at some of the concerts in the series. First class soloists are engaged. Blanche Marchesi, Ada Crossley, Ben Davies, Mark Hambourg, Boris Hambourg and Edwin Lemare are among those announced to appear.

The London office of THE MUSICAL COURIER has received special early information that at one of the Queen's Hall Symphony concerts Sir Edward Elgar will conduct the "Dream," this being one of the choral concerts to be given with the Leeds Choral Union, which I have already mentioned. Londoners will look forward to it, for there has as yet been only one fine performance of "Gerontius" in the metropolis, when the Sheffield Chorus sang the work and Weingartner conducted. It was on account of this engagement that Elgar found himself unable to accept the invitation to conduct one of the London Symphony Orchestra's symphony concerts. Sir Edward, however, is going to take the latter orchestra under his charge as conductor for the Harrison provincial tour in November. In addition to his own works—"In the South," the "Sea Pictures" and the "Introduction and Allegro" for strings—he will conduct Brahms' symphony in F, the overtures to "Der Freischütz" and two Dvorák Slavonic dances.

At the first of the Queen's Hall Symphony concerts, Richard Strauss will conduct the "Domestic," and at the last concert his "Tilliefer" will receive its first London performance. Mr. Wood will also fulfil his promise of a performance of "Don Quixote" at one of the series.

The London office of THE MUSICAL COURIER has received special information that the London Symphony Orchestra has received a very good offer to go to Spain next March and give twelve concerts in that country. These are to be under the baton of one or more native conductors, and would be held in Madrid, Barcelona and Oporto. The offer will probably be accepted.

The Crystal Palace concerts, which Mr. Hedgecock is doing his best to make interesting, are to be opened with a recital by Marie Hall on October 14. Miss Hall will play the Paganini concerto in D major, Wieniawski's

"Souvenir de Moscou," and a group of smaller pieces. Kubelik also gives a recital on October 21, and on November 18 Mischa Elman will visit the Palace and play the Mendelssohn concerto, Wieniawski's "Faust" fantasia, Beethoven's romance in G, and Paganini's "Perpetuum Mobile." Landon Ronald will also give three concerts with the London Symphony Orchestra, Mr. Hedgecock conducting a concert with the same orchestra and the Crystal Palace choir, at which he will perform Dvorák's "Spectre's Bride," a beautiful work which is somewhat neglected nowadays.

Dr. Cowen, I see, has again been appointed conductor of that triennial absurdity, the Handel Festival. Hitherto, in the programs which they sell at that event, Handel has always been called "the greatest composer that ever lived"! I fancy that under the new director that phrase will disappear.

Felix Weingartner, who will conduct the first Philharmonic concert of next season, is now busy in London holding his orchestral rehearsals for the Sheffield Festival. A start was made Monday, and they will go on daily till Saturday, when full rehearsals up at Sheffield will begin. The novelties to be heard at the festival are Nicholas Gatty's "Fly, Envious Time," Frederic Cliffe's "Ode to the North-west Wind," Weingartner's "House of Dreams" and "Song of the Storm," all choral works. Berlioz's "Faust," Bruch's "Frithjof" and Mozart's "Requiem" also figure in the programs. The orchestra at the festival is to be led by Herr Wendling, the leader at Bayreuth and Covent Garden.

In Mischa Elman's forthcoming concert on October 17, the greatest interest is being manifested, which will be increased by the announcement that he is to produce Glazounoff's new violin concerto on that occasion.

The list of works to be performed during the first week of the autumn opera season are now announced. On the opening night (October 5) the cast for "La Bohème" is Mmes. Melba, Trentini, M.M. Giorgini, Didur, Niola, Wigley (good old Italian name, that!), Zucchi and Sammarco. Signor Mugnone will conduct.

"Un Ballo in Maschera" will follow, with Mmes. Buoninsegna, Trentini, De Cisneros; M.M. Zenatello, Bada, Didur and Sammarco; "Rigoletto," with Madame Melba and M. Giorgini; "Manon Lescaut," with Madame Giachetti and M. Zenatello; "Il Trovatore," with Mmes. Buoninsegna, De Cisneros and M. Biel, and "La Tosca," with Madame Giachetti, M.M. de Marchi and Sammarco are also announced for the first week.

We are all looking forward to Madame Giachetti's reappearance. Last year she proved herself of the highest rank, both in singing and acting. In "La Tosca" Madame Giachetti is superb, and we all want to see her again in that opera.

## JERSEY CITY.

JERSEY CITY HEIGHTS, October 7, 1905.

THE Schubert Glee Club, Louis R. Dressler, director, will make this a jubilee season, celebrating its twentieth year. The winner of the prize offered for the best composition for male chorus, will be announced soon.

The Woman's Choral Society will resume work the middle of this month to prepare for the two concerts to be given during the season. Assisting talent announced later.

The Monday Afternoon Music Club, composed of professionals and amateurs, presents a good prospectus for the winter's study. Mrs. Henry Platt, now of Montclair, a talented pianist, is now president of the club.

A number of young musicians, residents of the Bergen section, are formulating plans for a club devoted to the study of chamber music. Moritz E. Schwarz, who has had much experience in such work, has been suggested as leader.

Frank E. Ward comes from Rye, N. Y., to preside in the organ loft of the Bergen Reformed Church, and has valuable assistance from J. F. Thomas, tenor, of Newark, and Stacy W. Page, of East Orange, as baritone.

A zealous young organist is Anna Blanche Foster, formerly of Chicago, now of New York, who for the past four years has directed the choir of the Bergen Baptist Church. She is making some changes in the personnel of the choir and otherwise preparing for a season of unusually good music.

Among our wealthy patrons of music are Mr. and Mrs. Frank Cavalli, and Mr. and Mrs. Harry T. Pond. Mrs. Cavalli is a pianist and possesses a temperament truly artistic. Mr. Pond plays with unusual ability upon that instrument of romance, the harp. All are friends to music in the broad sense of the word.

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## Otie Chew to Sail October 24.

OTIE CHEW, the English violinist, whose first appearance will be as soloist with the New York Philharmonic Society, will sail with her party from Bremen by the Kaiser Wilhelm II on October 24.

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PARIS, SEPTEMBER 25, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

**C**HE program for the early part of last week at the Opéra Comique was: Monday, "Les Dragons de Villars," in which MM. Cazeneuve and Delvoe and Mlle. Tiphaine appeared; Tuesday, "Le Roi d'Ys," with MM. Clément, Dufranne, Vieuille, and Mmes. Cocyte and Vauthrin; Wednesday, "La Traviata," MM. Beyle, Delvoe and Mlle. Brozia, in her first appearance.

The opera "Grisélidis," which has not been given for two years now, is again to be put before the public. The title role will be sung by Madame Vallandri, and Mr. Lucazeau, laureate of the Conservatoire this year, will make his initial appearance as Alain. Another first appearance will be that of Mlle. Mathieu-Lutz in the "Barbier de Séville."

Marguerite Carré being altogether taken up by the rehearsals of "Miarka," it has been found necessary to replace her by Mme. Bréjean-Silver, who will appear and sing the principal parts in "Manon" and "Traviata." This is mainly to oblige Mme. Carré and the director of the Opéra-Comique, but a definite and prolonged engagement of the talented artist may be looked for next season. Mr. Carré has long wished to have Madame Bréjean-Silver permanently attached to the Opéra-Comique.

The great success at the Opéra during the past week has been "Romeo et Juliette," which brought in to the management a profit for a single performance of Fr. 19,906 (nearly \$4,000.) Gounod's magnificent opera was admirably rendered; the two chief roles being filled by Alvarez (who was in good voice), and Mlle. Lindsay, of whom I need only say that she was up to her usual mark. In the ballet of the fourth act, a splendid spectacle was presented, the grace and agility of Mlle. Lobstein being something worth seeing. The crowded house testified to their pleasure in being present at this magnificent production of a magnificent opera, and a series of successes may be predicted for each evening during the season, when it can be presented to the public. Gounod's music is never hack-

neyed, and such works as "Faust" and "Romeo and Juliette" will only increase in popularity as time goes on.

The chief clauses of the will of the late Signor Tamagno have now been made public. The great tenor possessed real property of the value of some four and a half million francs (\$700,000), all of which goes to his daughter, Mme. Margherita Talamone, with the exception of legacies to the principal charitable institutions of Varese, the distribution of which is entrusted to Madame Talamone. Tamagno left instructions that his body was to be embalmed, placed in a leaden coffin and exposed in a chapel specially built for the purpose, the coffin to be covered with glass, so that the features of the dead singer could be seen by those to whom he had been dear during his lifetime. It seems, however, that the laws of Italy forbid the carrying out of this latter clause.

Signor Tamagno would have died richer by at least another million francs, but that in the last eight years he gave away liberally to the needy, while preserving a rigorous simplicity in his own mode of life. In fact, every penny he made in Italy, went to the relief of his poor countrymen.

New appearances are the rule now at the Opéra Comique. Among others we have had Madame Brozia, as Violetta in "Traviata." She had a good reception, and sang the part with care and grace, but the artist so far does not show herself equal to the requirements of this very difficult role.

Sunday the Opéra Comique presented "Mignon," with Mmes. Charlotte Wynn and Guionie, and Léon Beyle and Jean Perier in the chief roles. On Monday, "le Domino Noir."

The impresario Schurmann has engaged Madame Hégdon, whose Dalila was such a brilliant success in Paris, to appear in the same part during the months of February and March, 1906, in Germany, Austria-Hungary and Roumania. Mr. Schurmann has also secured a gifted young contralto, Odette Dabella, for the part of Carmen, in which she shows to good advantage. Mlle. Dabella will tour in several European capitals before coming to Paris.

It is not for the "Cabotins" that such crowds run now to the Théâtre Marigny in the Champs Elysées, but for the interlude by Yvette Guilbert. The news that she would reappear in this ancient scene of her triumphs drew crowds to see their old favorite, and they see her "with a difference," as Ophelia says. It is no longer Yvette—it is Madame Guilbert.

Yvette, tall, thin, pale, with the long black gloves immortalized by the pencil of Chéret or the pen of Lemonnier, was the darling of the Parisians who wanted only to be amused by something newer than the newest, and to whom her "fin de siècle" songs supplied a theme sufficiently amusing. But Madame Guilbert in pinnies and crinoline, singing with charming simplicity and grace the simple ballads of the eighteenth century, is a new incarnation, which cannot fail to please the refined members of her audience, an audience which grows through curiosity every evening. In the "Cloches de Nantes" ("Bells of Nantes") Madame Guilbert surpasses herself, and delights all who come to scoff at the new repertoire and remain to admire. To have a talent in one direction is much, to have such varied talents as Madame Guilbert proves herself to possess is not given even to all natives of this favored land.

Jean Richepin has the following works now before the public: At the Comédie Française, "Don Quichotte"; at the Opéra-Comique, "Miarka" and "Le Chemineau." In addition to these he has just finished a third piece, which he has handed over to Mr. Guitry for the Renaissance, and he has recommenced work on something else.

Friday evening Mlle. Margyl made her début at the Opéra in "Samson and Delilah." Mr. Alvarez took the tenor part. The ballet was "La Maladetta," in which Mlle. Zambelli and Sandini appeared, supported by the full corps de ballet.

Madame Bréjean-Silver reappeared Thursday at the Opéra Comique in "Manon." She was in excellent voice, and met with a most enthusiastic reception. Léon Beyle, Jean Perier and Allard aided the cantatrice most ably in the interpretation of Massenet's chef-d'œuvre.

Marguerite Carré was most successful in the opera "La

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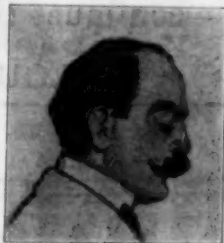
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PARIS, FRANCE.

Vie de Bohème," at the Opéra Comique, last week. The role of the hero was sustained by Ed. Cléments.

Mr. Silvain will appear this week at the Comédie-Française, in "Le Père Lebonnard."

The classical matinees in this theatre, which take place every second Thursday, by request of subscribers, will begin for the winter season, October 5.

Couquelin the younger, who is on tour with a first class company, had a splendid time a few days ago at Reuilly. His success was shared by Gényviève Vix, of the Opéra, as well as by Mlles. Mendes, Rouvier and Anna Thibaud. After Reuilly, the artists go to Gobelins, Montrouge and Vaugirard, in all cases giving sketches entitled "Thirty Years of the Theatre."

I hear from Milan that Madame Réjane met with a motor car accident near Modena, last week. Her machine turned aside to avoid colliding with a dray, and ran into a wall, getting considerably smashed up. The artist was flung out and bruised, but was able to continue her journey to Milan by train.

The Association of Dramatic Artists has been awarded a diploma of honor by the jury of the Liège Exhibition. The diploma is accompanied by a complimentary letter referring to the objects and mode of working of the association.

The Grand Theatre of Lyons has arranged its program for the season of 1905-1906, as follows:

Management—L. Broussan, director; Neval, registrar-general; Carpreau, stage manager; P. Flon, leader of the orchestra; Archainbain, second leader of the orchestra.

First Tenors—MM. Jérôme, Verdier, Geyre, Sarpe.

First Baritones—MM. Dangès, Moor, Delpret.

First Basses—MM. Galénier, Lafont.

The following artists will also appear; Mlles. Félicia Litvinne, Janssen, J. Merrey, M. Gay, &c.

Ballet master, Soyer de Londeur.

The repertory to be performed will be: "Sigurd," "Aida," "L'Africaine," "Les Huguenots," "Faust," "Gwendoline," "L'Attaque du Moulin," "Carmen," "Samson et Dalila," "Romeo et Juliette," "Tristan et Ysolde," "Siegfried," "Götterdämmerung," "Lohengrin," "La Dame Blanche," "Le Postillon de Longjumeau," "La Vie de Bohème," "Siberia," "La Tosca," "Les Girondins," &c.

The new pieces will be: "Armor," by Sylvio Lazzari; "Théphaine," by Neuville, and "Le Bonheur des Vieux," by Marcel Rousseau (first "Grand Prix de Rome" 1905).

In connection with the recent Rubinstein Prize Competitions, which were held in Paris this year, and aroused so much interest among the music loving public everywhere, it may be worth noting that the September number of the All-Story Magazine, which has an enormous circulation all over the United States, publishes the opening chapters of a new serial, "The Pupil of Rubinstein." The editor says of the authoress, who writes under the name of "Alexander MacArthur," that she was born in Dublin in 1872, and began her musical studies under Sir Robert Stewart. In 1886 she left her Dublin teacher to attend through 1887 the Hans von Bülow classes at Frankfort-am-Main. In 1888 she went to Russia to study under Anton Rubinstein, remaining there until 1892. As Rubinstein's pupil and confidante, Miss MacArthur came to have

a familiar knowledge of the great musician's personality, his habits of life, and of the strangely mixed society of musicians, artists and personages of the Russian court, and the great world that frequented his house. The authoress is a niece of a well known Dublin gentleman, and has already written a biography of Anton Rubinstein, published by Messrs. Black, of Edinburgh.

Sarah Bernhardt is at present on her way to South America, with a touring company. At her theatre here "Le Masque d'Amour," by Mme. Daniel Lesueur, will be produced on October 6.

The Comédie Française has changed its program for next month, and instead of "Le Petit Hotel," "Le Dépit Amoureux" will be given.

From Trouville comes the news that the entire season has been most animated and successful, and crowds have attended the Casino performances. In fact, Trouville, always a charming watering place, has surpassed itself this year in the attractions it has offered to visitors.

Enghien-les-Bains has also had a good season, the Casino drawing immense crowds every evening. Mr. Gouverneur's company scored a great success all along in "Gillette de Narbonne," "Les Cloches de Corneville," "Miss Helyett" and "La Vie de Bohème."

The program of the Opéra Comique for next week will be: "Miarka," "Griselidis," "Richard Cœur de Lion," "Le Barbier de Seville," "Manon," "La Traviata" and a revived piece, "Muguette," by Michel Carré and Edmond Milla. This will have Mme. Marie Thiéry and Mr. Fugère in the principal roles.

We have had an interesting début at the Opéra Comique. Mlle. Mathieu-Lutz, who carried off honors at the recent Conservatoire examinations, though missing the first prize, appeared last week at the same place where she recently captivated the public, if not the jury, in "Il Barbiere di Siviglia." She proved that those who believed that the awards of the jury at the recent competitions were not prophetic were in the right, for both her singing and her acting were graceful, refined and talented in the extreme. Her partner, Mr. Azéma, also a débutant, did his best, but was somewhat heavy and wanting in verve.

In the Nouveau Théâtre, October 15, the Lamoureux Concerts will re-commence, under the direction of Camille Chevillard. This is the twenty-fifth year since these concerts were established, and at the first performance this season, Beethoven's symphony in C, and the overture to Berlioz's "Carnaval Romain" will be performed. Both of these compositions were given at the first concert inaugurated by Charles Lamoureux, in 1881, at the Château d'Eau Theatre.

Edouard Colonne will likewise resume his concerts at the Théâtre du Châtelet.

#### Kelley Cole for Oratorio.

WHEN Kelley Cole completes his engagement with the quartet of distinguished singers which is to present the Shakespeare cycle, the tenor will be heard in recital and oratorio, several important bookings having already been secured.

#### A Successful Fergusson Pupil.

GEORG FERGUSSON'S remarkable success in pedagogic lines is exemplified nowhere more strikingly than in the achievements of his pupil, Lawrence Atkinson of Manchester. This eminent baritone, singing master and concert promoter, by dint of strenuously concealing himself in his native town, has managed hitherto to remain comparatively unknown to the American musical public. He has, however, won a high position in Manchester, Liverpool, and in fact in all England.

Mr. Atkinson has studied with a number of the finest masters in Europe—with Messrs. Bouhy, Hardy Thé and Konig, with Signor Trabadello, and with Professor Blume, Herr von Dulong and Georg Fergusson. He considers, however, that from Mr. Fergusson only he learned the true method of voice production, based on the old Italian school. Moreover, he is particularly grateful to the eminent Scotch-American for his thorough musical training, especially with regard to phrasing, rhythm and interpretation.

That Mr. Atkinson has imbibed some of Fergusson's pedagogic efficiency, along with his method, appears from his signal success as a teacher since his settlement in Manchester. It was in October, 1902, that he began giving instruction in the great manufacturing town, and by the same time the following year he had quite as many pupils as he could accept. He also has a large class in Liverpool.

Appended are some press notices of Mr. Atkinson's concert singing:

The most satisfactory of the recitals recently given was Lawrence Atkinson's on the 20th ult. Mr. Atkinson is a singer of an essentially modern stamp—a liedersinger after the Willner type, though with a baritone voice. His program was of extraordinary interest, including, as it did, several modern masterpieces \* \* \* which were all intelligently and effectively sung.—Musical Times, November 1, 1903.

As an exhibition pure and simple of vocal music, Lawrence Atkinson made his concert last night a success. Mr. Atkinson is a Manchester man who has studied in London, Paris and Berlin, and his reception last evening was a welcome to the ranks of vocal artists. His voice shows careful training.—The Daily Dispatch, October 21, 1903.

Of the unvarying artistic excellence of Mr. Atkinson's choice of songs one can hardly speak too highly, including, as it did, lyrics of only first class musical worth. Quite his most entirely pleasing efforts were, to my thinking, in the trio of old world compositions which he gave on his first appearance, the two Bach excerpts in especial being sung with just the right note of quiet dignity and vocal restraint appropriate to the music. From a purely vocal aspect Mr. Atkinson's singing throughout the evening was characterized by admirable artistic finish, and an easy, unaffected utterance; and further opportunities of hearing him only go to confirm the impression previously formed of the rare sympathetic vocal quality and resources of the singer.—The Weekly Times.

Mr. Atkinson possesses a voice of agreeable baritone quality which he evidently, both by natural taste and cultivation, well knows how to use, and we may congratulate him on his reading of the beautiful, though weird, melodies of Richard Strauss, Wolf and others of the present day school.—Evening News, October 21, 1903.

The most important and praiseworthy recital was that of Lawrence Atkinson. \* \* \* Mr. Atkinson has a well trained baritone voice, and is a singer of no ordinary intelligence.—Die Musik, Berlin, November 2, 1903.

#### Shotwell-Piper to Tour South.

MADAME SHOTWELL-PIPER, who is to sing the soprano part in the Shakespeare Cycle, sung last season by Madame Gadsby, will likewise be heard in song recitals in the South and Middle West. Madame Piper's work with the Thomas and New York Symphony orchestras established her as a soprano of unusual attainments.

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## SAN FRANCISCO.

SAN FRANCISCO, October 4, 1905.

THE musical public of San Francisco will not want for good music this season, according to Will Greenbaum, the impresario, of San Francisco, who has announced the appearance of the following artists: Emma Eames, Josef Hofmann, Emil Gorgoza, Amherst Webber, Emma Calvé, Mme. Galski, Alice Nielsen, with the Henry Russell Italian Opera Company, from the Waldorf Theatre, London; Aloys Burgstaller, Harold Bauer, Edward Baxter Perry, the blind pianist, and a number of others. There is also a strong possibility of Kubelik coming.

The Loring Club, of San Francisco, entertained a large audience at their first concert this season, Tuesday evening, September 29, under the direction of W. C. Stadtfeld, with Kathrin Hilke, of New York, as principal soloist. Several notable compositions were sung by the club, the most important being the fine setting by Schubert of the verse of Goethe, the English translation of which is entitled "Song of the Spirits Over the Waters." It is said to be the first presentation of this composition in this country.

An orchestra of strings, flutes and clarinets assisted in the accompaniments under the leadership of Bernot Jaulus, with Fred Maurer at the piano.

Teaching the Chinese women Anglo-Saxon music! This is the task undertaken by Madame von Meyerinck, who established a branch conservatory in Shanghai this summer. Speaking of the project, Madame von Meyerinck said:

"While it is going to be slow and uphill work, there seems to be no reason why the Chinese should not adopt our musical system. After a visit to the Orient I became convinced that it is possible and probable. Immediately after arriving in Shanghai I announced to my new found friends that my principal object was not so much to establish a branch of my school for the benefit of the Europeans there, as for the best class of Chinese women. I told them that I had had a very ambitious and capable Chinese pupil in San Francisco, and had heard of the work of others done in this city in the musical line, so I was convinced that they were capable of adopting our musical system. Furthermore, since the meaning of the Chinese language depends upon the varying pitch of from four to eleven different tones, according to the various parts of the country—four in the Pekinese and eleven in the Cantonese—one might well conclude that such a language is the best ear training. I may add that the Chinese language as spoken in Shanghai and Peking was a revelation to me. It sounded much like a blending of French and Italian."

The San Francisco Musical Club held its first meeting of the season, at Centenary Hall, Thursday morning, September 21, the program consisting of both vocal and instrumental selections from the works of Christian Sinding and Halfdan Kjerulf.

Florence Heine and Ada Clement played Sinding's so-

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## APOLLO CLUB.

Second Season, 1905-06.  
"Messiah," December 28. Soloists: Mme. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

nata, op. 27, for violin and piano, in four movements. His songs, "Viel Träume," "I Heard the Gull" and "Allein bist Mutter du das heim," were artistically rendered by Blanche King Arnold, contralto. Two beautiful little bits were Kjerulf's piano soli, "Scherzo" and "Idyll," performed by Miss Clement.

Susie Hertmark, who has been named "the sweet singer of California," pleased the audience with four songs of Kjerulf, accompanied by Mrs. Cushing, the club president. Florence Heine completed the program with Sinding's violin solo, "Romance."

The club has a choral department entirely of female voices that is to give a series of concerts in the near future.

A concert was given for the benefit of the Foundling Asylum, Tuesday evening, September 21, under the direction of Hother Wismer. The following program delighted a large audience:

Violin, Romanza in G, op. 40.....Beethoven  
Hother Wismer, accompanied by Fred Maurer.  
The Old Water Mill.....Jensen  
Good Night .....Knickerbocker Quartet.  
Wanderer's Nightsong .....Liszt  
Why Was Cupid a Boy.....Wallace Sabin  
Good-Bye (by request).....Tosti  
John Carrington, accompanied by Mr. Sabin.  
Immer leiser Wird mein Schlummer.....Brahms  
Hark, Hark! the Lark.....Schubert  
Mrs. M. E. Blanchard.  
The Two Grenadiers.....Schumann  
Denis O'Sullivan.  
Faust Fantaisie .....Gounod-Sarasate  
Hother Wismer.  
Prologue from Pagliacci.....Leoncavallo  
L. M. Larsen.  
Ave Maria, with violin obligato.....Bach-Gounod  
Mrs. Blanchard.

## Dr. Neitzel in Berlin.

IN his recent series of piano lectures, given in Berlin, Dr. Otto Neitzel's hundred handed versatility provoked the lynx-eyed German critics to veritable literary eulogies. One and all, they penned criticisms such as the one appended below, whose length, earnestness and keenly discriminating observations bespeak more plainly than the most extravagant praise the profound interest and admiration awakened alike by Dr. Neitzel's pianistic and literary performances:

A piano recital with verbal explanations is the latest thing in the field of public encouragement of the musical art. In a matinee performance on Sunday Dr. Otto Neitzel, of Cologne, proved that an arrangement of this kind can possess great charm. First in easy conversational tone and with exceedingly original, individual wit he gave a short abstract of musical history leading up to Beethoven, the real theme of his discourse. As an example of the "intimate" Beethoven he then discussed and played the F sharp major sonata, op. 78. Next the big sonata in B major, op. 106, which Neitzel called a forerunner of the "Ninth" symphony, was treated in a similar way, and in conclusion he took up the fantasia, op. 77, which, as it were, makes us acquainted with Beethoven's style of shaping his material, as through a glimpse into his workshop.

Firstly must it be affirmed that the speaker's conclusions were highly interesting, and that one was compelled to agree with them substantially without reserve; and further, that his musical reproductions of the works displayed again in dazzling manner the technical perfection and still more the deeply penetrating understanding of the interpreter. Neitzel's playing suggests that of Hans von Bülow. He gives by indirect means what through their musical performances alone the greatest geniuses attain only by way of exception, namely, the full understanding of the art work. And these very explanations, which one would soonest relinquish, meet a requirement of our knowledge-curious age, an age that would willingly spy out the land in every field and direction. The idea of preparing a reception for one's work, of deepening the capacity for that acceptance, of coming to an understanding with the hearer over one's own purposes, might be designated as a very happy conception if only it were more often embodied in practice. To be sure, however, imitation may be recommended only in cases where such a widely endowed and developed, and above all, such an artistically sensitive personality as that of Neitzel stands in its service. And how few there are who may seriously be considered in this light?—Berliner Tageblatt, February 1, 1905.

## WASHINGTON.

WASHINGTON, D. C., October 7, 1905.

LARA DREW will confine all her activity in teaching this year to the Washington College of Music. She will not have classes at her home, The Rhode Island. Miss Drew's voice is dramatic soprano, with strong contralto quality. Her style is true and intelligent, her work effective. She sang in the First Church of Christ, Scientist, Sunday.

Espita Daly is strongly interested in the subject of banishing harmony and women from church choirs. Her interest covers the woman problem, the musical problem, and the church music literature problem. All problems are resolving themselves for the best these days. Unbiased disinterestedness is one of the most powerful factors in the progress. Madame Daly is head of a school of music here.

Mary A. Cryder is greatly stirred upon the matter of national musical education. This as result of her close observations of things musical abroad, where, in France especially, teachers are paid by the Government to educate in music. This relieving them of the care and burden of money making through pupils, leaves them free to insist upon the rigid and consecutive courses necessary to art education. It also enables pupils to pursue logical and consecutive courses without interference by money payments. When spirits such as Miss Cryder's commence to feel on this matter Hope smiles upon the music art of the States.

The lecture-musicales given in the South this summer by John Porter Lawrence and Anton Kasper covered the compositions of Beethoven, Chopin, Grieg, Schumann and Schubert. Both musicians were deeply impressed by the attitude of the people of that section toward musical knowledge. Mr. Kasper is a great favorite there. It will be remembered that he played the violin part of the Richard Strauss sonata here, the composer playing the piano. He will be heard in concert this season.

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Los Angeles, Cal.

Georgia E. Miller has made a decided advance in the Virgil Clavier piano work in Washington by opening a studio in the Northwest section. This, situated in the centre of the shopping and promenade district, is most convenient for residents of this side. Classes will be held in this studio Mondays and Thursdays. 'Phone East 438 West will find Miss Miller. This teacher is not one of those who err on the side of the mechanical in this valuable fundamental work. She realizes fully the part which the Clavier and its studies bear to musical education, that is, a means to an end, not an end in itself. If advanced teachers have students fitted by preparation to take hold of their instruction, that instruction, it is to be hoped, will be more fruitful than much of it is at present. Interpretation was never harmed by proper preparation, but all interpretation is hampered by lack of preparation. Miss Miller is a competent, resourceful exponent.

A pamphlet upon the physiological department of voice production and the application of various theories is out, by John A. Broekhoven. Many advanced vocal teachers are getting and keeping as far as possible from the physiological in tone production.

Creatore is the only essential music feature so far announced. It is to be hoped that Creatore will, by his program this time, help forward the live discussion that is constantly going on in regard to his genius. Many leading musicians believe the Italian to be worthy of an orchestra, of the interpretation of orchestra literature, and of a permanent position in a leading city. It is for the musician to come up to these flattering suggestions. Playing, as he does, seven days in the week, with matinees, it is indeed difficult for him to show what he can do.

Mr. and Mrs. Oscar Gareissen have been obliged already to enlarge their studios. They have taken a larger and more suitable situation in the Rochambeau, on Seventeenth street, near the White House. Location and apartment are perfect. Work has commenced.

Mr. and Mrs. Thomas Evans Greene held a brilliant reception this week.

Grace Dyer Knight will hold informal musicales through the season in her studios on Roanoke street. These will be but one feature of several which unite value, interest and originality. Mrs. Knight has had such close touch with European feeling, and the doings in and about studios abroad, that with her own intelligence alive to the subject, many surprises are in store. Much might be done by the advanced professors here in the general propagation of music. Union between musicians might be an objective point. Few are better fitted to work in this direction than Mrs. Knight.

Janette Fernandez, Janet Spencer, Mrs. Hissem de Moss and Corinne Rider Kelsey are among soloists mentioned in regard to solo work in Washington this season.

Mrs. George E. Spencer's studio is at 1325 Vermont avenue. This, however, is not the settled point for the season. Attention is requested as to permanent address a little later on. Mrs. Spencer announces herself as an "anatomical teacher" and as a "specialist" in many departments of voice development, bringing out small voices, reforming defective ones, and advancing specially the speaking powers of speakers and singers. She is not without example of her work.

The tenor Harry Stevens is going to Texas on a musical engagement, and while there will investigate the musical field.

Sadie Julian Gompers is steady in her advance toward professional career. She has been studying all through the summer, finds her voice greatly improved, and her spirits full of hope and encouragement.

Louise Carson, the violinist, is also a good contralto singer. She is now singing in church here. She studied violin in Bohemia and is well advanced. Mary P. Tison, of Memphis, Tenn., is considering advance steps toward

a musical career. Florence Graham, a teacher of singing in a Canadian college of music, was a member of the normal course of music study held in Boston last summer. She is a pupil of Haslam.

William A. Wetzell, supervisor of school music in Salt Lake City has always been an inveterate attendant upon conventions, associations, schools, &c., in the interest of advancement. He attributes much of his success to this habit, and recommends it to others.

Mrs. Bradley McDuffie, now member of the faculty of the Martha Washington Seminary, has been induced by the management to make her home in the school proper. One can imagine the happy influence of a woman of her type upon the young ladies there. She is an acquisition in many directions, in addition to her musical accomplishments and the power to impart them.

Mrs. Eben Brewer has returned to her home, on Columbia road. She would like to have news of her friend, the singer, Elizabeth Patterson.

Joseph H. Wiley is opening his classes in sight reading for the people. These were successful last year. His name is mentioned in a recent French paper in connection with this work.

Elsa Rau, pianist, having headquarters in Baltimore, has returned from Europe. She passed the summer in Munich, Heidelberg, Paris and Switzerland. Among the pleasant and valuable events of her summer was a visit with her teacher, Mrs. Erdmandsdoffer Lichtner, in the latter's Bavarian home. Here she had some studies and made the acquaintance of many new and beautiful compositions, which will be incorporated with the year's work. She will give recitals later on, including with others compositions by Reger, of Munich; Thuille, of Munich; Glazounow, Arensky, &c. Miss Rau, when abroad, met Colonne and Nikisch, and received letters of presentation from them to other musicians. She was even pressed into the service of teaching in Munich. In Baltimore she is in charge of the music in a prominent school, has already commenced teaching, and is planning work in connection with the Mozart birthday in January.

Manager Ernest Philpitt has arranged with Lieutenant Santelmann, of the Marine Band, to give regular Sunday evening concerts here, beginning in November. This will attract and sustain interest.

FANNIE EDGAR THOMAS.

#### Ella Stark for Washington, D. C.

ELLA STARK is the latest attraction from the superior ranks of piano artists to become drawn to Washington, D. C., by that city's rapidly growing qualities. The pianist is no stranger by reputation. Coming unheralded, save by a general impression of her success in German cities, Miss Stark made a most favorable debut for herself a year ago in Washington, playing with the Symphony Orchestra. By reason of her favorable reception, and at the instance of many friends made there the musician has since been to Germany, her home, where she made final arrangements as to making Washington her American headquarters.

Miss Stark is a musician born, and has been trained in the best musical atmosphere and by the best masters. Her father is a professor in a Royal School of Music in Germany, is a musician in high esteem, a composer of reputation, and concert player. His instrument is the clarinet. For this instrument the master has done in studies what Liszt has for the piano. He is acknowledged authority in his capacity in addition to his musicianship in other directions. The daughter was born with the artist gifts—absolute pitch, facility in reading, remarkable memory, intuition as to conception, and the reverence for the art, which is part of the best success in it.

Van Zeyl, a pupil of Liszt; Barth, the famous Berlin piano professor, and Edouard Risler, of Paris, one of the proudest products of the Conservatoire in modern days, and now acknowledged leader of the young French school, have been among Fraulein Stark's teachers. This, in addition to careful home training, and the knowledge that

comes from constant association with the best in musical execution and literature.

In Wurzburg, her home, Ella Stark as a child played constantly with orchestra, concertos and other ambitious works in concert. In Berlin she played in orchestra under Joachim's direction. In Blankenburg she was accorded praise seldom given to elders. In Louisville, under the direction of Carl Schmidt, the girl pianist was six times recalled. In Nuremberg she is a favorite. She played four piano recitals in the Peabody Conservatory, Baltimore. At Nashville, with the Philharmonic, and in Louisville, she has been accorded high praise and warm welcome.

Press notices, which are many, and which will later be reproduced here, confirm the reports which accompany Miss Stark in her career. Musicians all speak well of her. In Washington she is praised sincerely by the leading pianists and other musicians. Professor Haupt, of Johns Hopkins College, Baltimore, and Edmund Heimendahl, of that city; also S. M. Fabian, of Washington, are among those who have expressed admiration for her work. Personally, Fraulein Stark is most pleasing, small in size, birdlike in motion, modest and childlike, with a peculiar earnestness that is most attractive. No. 1354 Yale street, Washington, is the temporary headquarters of the pianist. She will later announce a studio. Miss Stark is specially desirous of concert engagements. Those looking for a new and real attraction for concert or salon will find her all she is described, and more. A few pupils would be received. Although chiefly busy with concert work, some most successful piano teaching has also been accomplished by this pianist. She is certainly welcome to Washington. Every hand held out now will be a stepping stone in the useful career upon which she has so well entered. Write or call upon her at above address.

#### Virgil Piano School in Washington.

GEORGIA E. MILLER, director of the Virgil Clavier Piano School in Washington, D. C., has this year added a studio in Northwest Washington to her school, on C street, N. E., 118.

The new studio is at 1214 F street, N. W. Classes held there on Mondays and Thursdays. 'Phone, "East—438—W."

#### Leo Schulz Has Many Duties.

LEO SCHULZ, the 'cello virtuoso, prior to returning from his suburban home, at Woodcliff, N. J., will be in the city three times a week. He is at liberty to interview prospective pupils on Mondays and Thursdays from 1 to 3 o'clock. He has already booked numerous engagements for solo work and his new string quartet. Some prominent musicians who chanced to hear rehearsals were very enthusiastic in praising this new organization. With his other duties as solo 'cellist of the Philharmonic Society and the New York Symphony Orchestra, vice president of the latter organization, conductor of the National Conservatory Orchestra, member of the Margulies Trio, and president of the Tonkünstler Society, Mr. Schulz will be a very busy man this season.

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The twenty-first scholastic year's work began in the handsome remodeled building at 47 and 49 West Twenty-fifth street early in September. The enrollment of pupils was the largest in the history of the school, and, more than that, the character of the new pupils indicated that many of the best families in New York and vicinity are now sending their children to this renowned institution. Annual entrance examinations are conducted by the artistic faculty, and the same, with the addition of M. Dufriche, who has just arrived from Europe, will direct the supplementary examinations in all the departments, Saturday, October 21, between 10 and 12 a. m. and 2 to 4 p. m. These examinations take place every year and give an opportunity to students resuming late their studies, &c.

Tomorrow, October 12, Henry T. Finck will begin his lectures on "Musical History." All serious students of music and music lovers are invited to these lectures, but they must be in the conservatory at five minutes before 4 o'clock. The lectures last for one hour, 4 to 5. Late comers are not admitted, as this hour does not admit of disturbance. Examinations in the history of music are held in January and April of each year. Many who have attended these courses of lectures are now themselves equipped to speak before clubs and societies on musical subjects.

The piano department at the National Conservatory is jointly directed by Rafael Joseffy and Adele Margulies. These artists have assisting them a competent corps of pianists, in most cases their own pupils. Hence, there is consistency in the method. Leopold Lichtenberg, at the head of the violin department, has also as assistant teachers artists trained in the conservatory. Leo Schulz, 'cello virtuoso, has a number of clever pupils to aid him in keeping up the efficiency of his department. Mr. Schulz is also the musical director of the Conservatory Orchestra, and, by the way, it should be said that the concerts given by the National Conservatory of Music have attracted wide attention in Greater New York and vicinity. Besides the concerts given in Manhattan, there have been series of concerts in Brooklyn and in Newark, N. J. The next orchestral concert will be given at Mendelssohn Hall, December 20.

The singing department at the National Conservatory of Music is ably directed by Eugene Dufriche, one of the baritones at the Metropolitan Opera House, and now one of the technical stage directors there. M. Dufriche is a master in operatic traditions, and through his knowledge and ability the operatic department at the National Conservatory will be just the place for ambitious students of

opera to get the training they need. Mrs. Thurber, the founder and president of the conservatory, has from the beginning taken a warm interest in singers with talent. Many graduates of the conservatory are now singing in opera and concerts, as well as in church choirs. The conservatory has sent out teachers from all of its departments, and because of its prominence as a musical institution it receives every year applications from schools and academies for instructors of voice, piano, violin, etc.

Max Spicker continues as head of the theory department, and Charles Heinroth is the first teacher of the organ.

The artistic faculty of the National Conservatory is made up of artists of international reputation. Mr. Joseffy is one of the foremost living pianists, and this country owes him a debt of gratitude for the interest he takes in American students. Miss Margulies is a gifted soloist, and a superb ensemble player. She is at the head of the Adele Margulies Trio, which was such a success last season. Mr. Lichtenberg is another artist of the first rank. Mr. Schulz is well known as a soloist and teacher. Mr. Finck is the musical critic of the New York Evening Post, a graduate of Harvard University, and a celebrated author of musical works and other books. Mr. Spicker is the musical director of one of New York's great synagogues, and Mr. Heinroth is the organist at the Protestant Episcopal Church of the Ascension, corner of Fifth avenue and Tenth street. Thus it will be seen that there is wide catholicity in the faiths and in the work of these distinguished artists. To be associated with such men and women is a liberal education for all intelligent students. The unselfishness and unabated enthusiasm of Mrs. Thurber, the founder and president, continues to be an inspiration to all. Once more, remember that the supplementary examinations are to be held October 21, and that all communications should be addressed to the secretary.

### Percy Busy Coaching.

RICHARD T. PERCY has resumed his studio work in Carnegie Hall, after an enjoyable summer in his West Chop cottage, at Martha's Vineyard, Mass. To his many professional and amateur students in tone production and repertory during the past ten years, Mr. Percy is known as a teacher and coach—and they say he's a good one, too. In musical circles, however, he is more familiarly recognized as the organist of the Marble Collegiate Church, this city, where his music has been a feature for the last decade. This, of course, is sufficient proof that he is a remarkably versatile as well as a talented musician.

One branch of vocal training that Mr. Percy has long made a specialty is diction, which he teaches in French, German and English. Ever since the importance of this work was shown him while pursuing his collegiate and musical studies at Yale University, Mr. Percy has made it a particular study, and his labors as a coach to some of the most prominent professional singers in church, concert and oratorio have been most successful. His long study of the voice has also produced excellent results with the young singers who began with him, finally developing into church and oratorio singers.

In addition to his studio and church work this year, Mr.

Percy will have charge of all the musical affairs given by James Henry Smith in the music room of his Fifth avenue mansion. Mr. Smith occupies the old Whitney residence, which in the past decade has been the scene of scores of musicales, in which the most talented artists obtainable have played and sung to appreciative and exclusive social gatherings. There is a magnificent organ in the music room, which will be used by Mr. Percy for organ recitals.

Among the many singers who have studied or coached with Mr. Percy are Anna Bussert, Josephine Jacoby, Anita Rio, Adele Laeis Baldwin, William H. Rieger, Eleanor Kirkham, Louise B. Voigt, Lillian Pray, Kathrin D. Hanford, Caroline Mihr-Hardy, Josephine Jennings Percy, William Howland, George Leon Moore, Evan Williams, William H. Rieger, Ericsson Bushnell and Mortimer Howard.

Mr. Percy's choir at the Marble Collegiate is considered one of the best in the city and consists of Caroline Mihr-Hardy, soprano; Adele L. Baldwin, contralto; Mortimer Howard, tenor, and Carl Dufft, bass.

### SYRACUSE.

SYRACUSE, N. Y., October 5, 1905.

HARRY L. VIBBARD, whose return from Paris was announced in THE MUSICAL COURIER several weeks ago, has planned a series of organ recitals, to take place this month, beginning Monday evening, October 9. The recitals will be given at the Park Presbyterian Church, where Professor Vibbard is organist and director. While in Paris Professor Vibbard studied the Widor symphonies (which he has included in his programs) with the French composer, Charles Marie Widor.

Martha Wittkowski, a former pupil of Richard Grant Calthrop, and now with Emma Thursby, will give a song recital at the Wieting Opera House, October 19. Miss Wittkowski will be assisted by Prof. Conrad L. Becker, violinist.

The Morning Musicals will start their regular series of recitals late in October. From all appearances this enterprising organization is going to have an unusually successful season.

And in connection with the new season, the thought which is spasmodically given utterance to, comes to my mind. It is the question as to whether or not Syracuse is ever going to have a music temple that will be in keeping with the music interests in this city. At present there is no place in Syracuse where a good song or any other recital can be given satisfactorily. Now, at the beginning of this season, it is "up to" the Morning Musicals, the Kananah Club and kindred organizations, to make a start and accomplish something. The ability to do things has often been displayed by our music lovers. They could find in this a task worthy of their mettle.

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## COLUMBUS.

COLUMBUS, Ohio, October 3, 1905.

THE rush for tickets to the Women's Music Club is positively exciting. There are now close to 2,500 distributed, and they are still going, and remembering how they sold on and on into the middle of the season last year, that will probably be the case again this season. It takes some people so long to decide whether they will come into a music club, which furnishes artists, the prices of which aggregate \$3,500, the whole to be furnished the members for \$3. By the time they realize that they cannot hear our artists unless they do buy season tickets—they make a careful computation and find that with half the season gone, \$1.50 is still cheap to hear the three remaining artists, so come in for half a loaf—declaring that next season they will be in at the start. The Women's Music Club of Columbus are trying to see how much good music they can give its associate members for the price of the ticket. A prominent citizen remarked that no more valuable contribution to the higher life of this community has ever been proposed than this great four manual pipe organ which the club proposes to give to Memorial Hall. The calendar is now completed and holds the following artist concerts: Louise Homer, contralto; Marie Nichols, violinist; Felix Fox, pianist, and Reginald L. Hidden, violinist; Anita Rio, soprano; George Hamlin, tenor; Cincinnati Symphony Orchestra. The club's active members are Mary Eckhardt Born, Emma Bugh Bowman, Edith Bratton, Alice Crane, Maude Cockins, Alice S. Dimmick, Emma Ebeling, Effie Weir Fisher, Katharine Gleason, Flora Hoffman Gates, Clara Denig Gemuender, Clara Hertenstein, Eva Williams Hutchinson, Louise Krumm, Ethel Keating, Edith H. Lord, Marian Lord, Edith Sage MacDonald, Maude Wentz MacDonald, Fannie C. Marple, Grace Hamilton Morrey, Martha Downs McGervey, Emily McCallip, Katharine McMahon, Clara Michel, Mary T. Mithoff, Olive Neil, Mabel Orebaugh, Frances Coup Pyle, Helen Potts, Martha Davies Pletsch, Theodora Wormley Rogers, Charlotte Robinson, Alice Speaks, Mary Louise Shedd, Eleanor Schmidt, Hedwig Theobald, Lelia Stanberry Timberman, Margaret Welsh, Elizabeth Thompson Wilson.

Carolyn M. Haynes, soprano, of Chillicothe, has been engaged in the quartet at the Broad Street M. E. Church.

A sacred concert was given last Sunday evening in St. Joseph's Cathedral. The first part was a collection of solos by Carolyn M. Haynes, soprano; Maud Brent, contralto; Robert Eckhardt, tenor; Franc Ziegler, violin, and Ferd. Gardner, cello. The second part was Haydn's "Imperial Mass," given with seventy-five voices, Ziegler-Howe Orchestra, Katharine Gleason, organist. The soloists in the Mass were Mrs. James T. Sheridan, soprano; Amelia Kronenberger, alto; Edward Alten, tenor; James Leonard, bass. The whole concert was under the direction of Franc Ziegler. The concert was a success.

Arthur Rech, a pianist-teacher, formerly of the Chicago Musical College, has just come from Germany, where he has had a year with Reisenauer and another with Godowsky. He will be heard in public recitals for the first time in the November "Twilight Concert" at the Ohio State University.

Leonora Jackson, violinist, is spending the week as a guest in the home of Mr. and Mrs. Amasa Pratt, in East Town street. Selden Pratt was pianist in the Leonora Jackson Concert Company several years ago. Miss Jackson has many admirers here.

Louise Homer will be the guest of Dr. and Mrs. William King Rogers while she is here to give the first concert for the Women's Music Club.

The Pittsburg Orchestra, Emil Pauer director, will give a concert in Memorial Hall November 29. The orchestra comes to Columbus under the management of the Lady Board of Visitors of the Children's Hospital.

Edith Sage MacDonald and Maude Wentz MacDonald will give a duet concert, October 27, in the chapel of Ohio State University. There are not two more delightful singers in Ohio than these two charming women.

Maude Underwood, a new pianist, has come to Columbus to teach and play.

Sunie Denman Hammond, soprano, wife of Professor Hammond, of the University, is a new accession to the ranks of Columbus singers.

The Columbus Festival Association was organized last week for the purpose of giving a spring festival of choral works. "The Swan and Skylark" (Goring Thomas), "Martha," in concert form, and "Samson and Delilah" will be among the works presented. ELLA MAY SMITH.

## BAYONNE NOTES.

Headquarters for the Virgil method in Bayonne will be found at the Virgil Piano School, Emma Claffey, principal, and Edna Vreeland, assistant. The violin department is in charge of Edward Fajans.

The People's Singing Class has just organized itself into a choral society of sixty-two members, with the prospects of a much larger number later. Oratorios and cantatas will be studied and one or two concerts given.

Mrs. Alfred Francis Swan, pianist and teacher, resumes work this month. Mrs. Swan makes a specialty of accompanying orchestral instruments.

Single copies of THE MUSICAL COURIER also back numbers may be bought at Rose's, Thirty-fourth and Avenue C. J. B. L.

## Aronson's Plan for American Musical Aspirants.

MANAGER RUDOLPH ARONSON, who has been traveling abroad for some time, has come in contact with many American vocalists and instrumentalists, all clamoring for European recognition, with aspirations for future appearance in America.

After consultation with some of his influential friends Mr. Aronson has decided upon a plan to organize the "Société Musicale Internationale," with the idea in view of giving two concerts annually in Paris, London, Berlin, Vienna and Milan, for the purpose of "bringing out" worthy American students in those and adjacent cities and principal musical centres of the United States, free of any cost to them whatsoever, these concerts, of course, to have the co-operation of some famous artists, thus giving the debutants an opportunity of being properly judged by both public and managers and laying the foundation stone for their professional careers.

If only a small percentage of the money subscribed toward art galleries, libraries, &c., will be devoted to this laudable purpose Mr. Aronson feels confident of carrying out his plan successfully.

The office of the "Société Musicale Internationale" is at No. 4 Rue Tronchet, Paris, France, where American musical students are always welcome.

## SPOKANE.

SPOKANE, Wash., October 3, 1905.

FRIDAY evening, September 22, Eugene Bernstein, of Spokane, who was in charge of the piano department in the Francis Walker Summer School of Music, gave a closing recital with his students before an audience that crowded the largest church in the city. Mrs. Charles H. Freese, soprano, also a pupil in the school, was the assisting vocalist.

The Ladies' Musical Club has reorganized and will begin its season on the third Monday of October.

Mrs. Fred Baker Walton reports the beginning of a large class of students, and many teachers are as fully employed. Musical matters in Spokane are reviving and much earnest work will be done. The few celebrities now booked for recitals and concerts are sure of ample support.

All Saints' Cathedral expects to see a new organ in place by the middle of November.

## The Leo Schulz Quartet.

THE Leo Schulz String Quartet, recently organized, promises to rank high among chamber music organizations in this country. Named after the celebrated cello virtuoso, Mr. Schulz will of course be the cellist of the new quartet. Maurice Kaufman is the first violinist, David Robinson the second violinist, and Fritz Schaefer the viola player. Mr. Kaufman is an exponent of both the French and German schools. Before locating in New York, his native city, Mr. Kaufman made tours through Europe and this country. Mr. Robinson is a Bostonian and a pupil of the Paris Conservatory. Mr. Schaefer, formerly first viola of the Metropolitan Opera House, is now a member of the New York Symphony Orchestra.

These talented artists have begun rehearsals of modern works, unknown in this country, and it will be their aim to make up their programs of novelties by modern composers. Two concerts are announced at Knabe Hall, January 8 and March 19, 1906.

## Bispham a Better Judge.

AS an illustration of how even experts may be mistaken in their judgments, might be cited the case of David Bispham, the famous baritone, whom more than one prominent teacher sought to discourage from adopting a professional career. Georg Henschel, under whom Mr. Bispham devoted some time to study, strongly advised him to give up all thoughts of becoming a public singer; while William Shakespeare, the famous London teacher, was equally pessimistic at first. Nevertheless, Bispham persevered, and his dogged determination to succeed rapidly won his instructor to his own point of view. The fact that Bispham today stands as one of the foremost baritones of the United States, whether in concert, oratorio or opera, shows that the singer's early faith in himself was warranted. Bispham will again tour the country in concert, under the direction of Loudon G. Charlton, repeating his successful "Cycle of Great Song Cycles."

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

AN exchange asks: "What will the new musical season bring forth?" Concerts, we should say.

ROCKEFELLER is very musical and plays the 'cello with some skill. He is said to have a particularly oily tone.

SIGISMUND STOJOWSKI, who will be the head of the piano department at the new Loeb Conservatory of Music in this city, arrived from Europe last week aboard the Moltke.

AN essay in an educational musical monthly concludes as follows: "It is therefore the plain duty of the critic to hold up the cause of all good American music." For how much?

A PRIVATE report from Europe says that Sieveking, the pianist, "will make some appearances in America next spring." The last time Sieveking was in this country he made quite a sensation with his disappearances.

HARDLY has the question of abolishing entr'acte music from the theatres been agitated by the managers when the hotel and restaurant keepers follow suit with the announcement that they also may do away with the music in their establishments. Music in hotels and restaurants? Never knew they had any.

THE announcement is made that Josef Hofmann, the pianist, is engaged to be married to Mrs. Marie Eustis, a very musical member of New York's fashionable set. It is to be hoped that Mrs. Eustis will prevail on Hofmann to make his home in America. Pianists of his stamp are all too rare here among our resident American musicians.

AN East Side tenor has been "discovered" in New York, whose voice is said to "equal that of Caruso and De Reszké combined." In further elucidation, we wish to add that the young man's histrionic ability by far outshines that of Tamagno, his temperament is more intense than that of Mario, his coloratura makes that of Farinelli seem like the earliest attempts of an untalented amateur, and he is better looking than Alvaro, more intelligent than Niemann, a better Rhadames than Alvarez, and, lastly, he is, as compared with Knot, Kraus, Gruening, Burgstaller and all other living and dead tenors not mentioned in this hasty list—he is, we repeat, as an emperor to a mouse, a Babylonian temple to a hut, a planet to a wax match, the sun to a lead pencil. Now trot out your tithonic tenor.

MUNICH has just given birth to a new music paper, the Musikalische Rundschau, which is newsy and well edited and should find plenty of support in and outside of the Bavarian capital. That reminds us—the long start in influence, power and wealth gained by THE MUSICAL COURIER seems still to discourage anyone else from trying to establish a musical newspaper in this country. Our position of solitary greatness makes us feel lonely at times. We positively long for some competition, here or abroad. Come in, gentlemen, the water is pleasant and the swimming fine, provided that you know the stroke. We are thinking seriously of competing with Pulitzer by establishing a school for musical journalism, as experience alone does not seem to help some persons in this world.

LITTLE Franz von Vecsey, the violin wonder, who astonished the musical experts of America last year, is studying quietly with Joachim in Berlin. According to advices recently received by THE MUSICAL COURIER, the lad's achievements at the Joachim studio are said to be almost incredible. Von Vecsey has mastered completely the Brahms and Saint-Saëns concertos, both of which he will play at his forthcoming concerts in Europe, and has also included in his repertoire the original cadenzas to the Paganini concerto, those cadenzas which helped Kubelik to win his first fame. Little Franz mastered the cadenzas in exactly four days, and almost stupefied Joachim with his finished performance of the diabolically difficult music. The boy will play during the present autumn in England, and in January he is booked with a number of the orchestras during his Continental tour, which will include Vienna, Munich, Budapest and other capitals. At nearly all his orchestral appearances Von Vecsey has been especially requested to play the Beethoven concerto.

# MUSIC AND EVOLUTION.

BY P. FLORENCE.

To Harold Bauer in Token of Friendship.

(Concluded.)

## VI.

In looking at music as an image of life, it is easy to see the truth of the foregoing. Indeed, it is necessary to remember only those compositions, or parts of compositions, which show an uninterrupted development, for I am not speaking here of that heterogeneity which is observed in the combination, or in the architectural opposition, of more or less independent parts. I am speaking, instead, of what is most noticeable throughout the evolution of a musical organism from the very beginning.

Considering musical aggregates from this standpoint, one may easily find in a logically fashioned composition the first group of "motifs," and even sometimes the first "motif" alone, appearing as the homogeneous germ from which the whole is developed by the addition of new elements such as new "motifs," new harmonies, tonalities, &c. This naturally induces an ever increasing heterogeneity, which is explained by point F, and is described more fully in Chapter 20 of Spencer's "First Principles," page 433; "Universally, then, the effect is more complex than the cause. Whether the aggregate on which it falls be homogeneous or otherwise, an incident force is transformed by the conflict into a number of forces that differ in their amounts or directions, or kinds; or in all these respects. And of this group of variously modified forces, each ultimately undergoes a like transformation."

## VII.

Even if we can, through the refinement and education of our musical sense, feel the reciprocal influences of the forces which are called into play in musical aggregates, we may still find it hard to explain and account for their nature and effects, no matter how clearly these same effects may be explained in manifestations of real life. Spencer has attempted this in the chapter just quoted. In studying any logically constructed musical aggregate it is plainly seen that here also the multiplication of effects represents an important factor in its evolution. In the course of a composition the "motifs," or groups of "motifs," are always reappearing under different aspects, that is, differently harmonized, in different tonalities, with varied dynamics, with differently arranged intervals, and, most important of all, divided into larger or smaller groups which continue their action separately or joined to fragments of other "motifs."

All the greatest and most artistic masterpieces are full of numberless details which interlace in such a way that generations pass before they are fully understood. One can always make new discoveries even after a profound study of such works. We are also able to point to musical aggregates as reflections of real life when we consider that the variety of forms to which any aggregate is subject in its evolution results from the dismembering and redistribution of the constituent parts, as well as of the conflicting external forces which necessarily enter into action. Only the original forces have been employed, no matter how heterogeneous the result may appear.

When, in imperfect compositions, the opposite occurs, we feel dissatisfied because, in the same way that we consciously exact from a picture a faithful representation of real life, we feel unconsciously in the art of sound any defective representation of the

laws of existence. For this reason it becomes artistic.

## VIII.

To elucidate point G, I refer the reader to Spencer's chapter of "Segregation" in the "First Principles," as it is too long to quote here. Let us see how musical aggregates are subject to this law. In works of architectural structure one easily sees that, in spite of the difference in the elements which compose them, the subdivisions of a musical whole, when taken separately, appear homogeneous in relation to each other. The groups are distinct from each other, on account of differences in tonalities, dynamics, intervals, harmonies, and, above all, different rhythms. In those aggregates which are in course of evolution we also find the same thing, whether, as in the case of modern music, they form an uninterrupted and extensive work, or, as in the case of classical works of a more determined form, they form a series of larger aggregates, only, in the former case, the larger and smaller groups are intertwined in a much more complicated way.

The following analyses of two musical aggregates are sufficient evidence of the action of the law of segregation from the musical point of view. In the prelude in C major from the "Well Tempered Clavichord," by Bach, we see the evolution of a force represented by the first "motif":

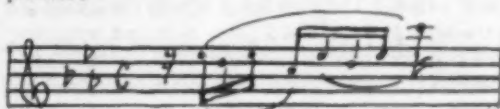


No. 11.

This "motif" is really completed by two more notes which we find in the bass. In this piece they naturally follow the same evolution. It is sufficient here for my purpose to take but one part into consideration. It is clear that the other parts are equally subject to the laws of evolution, and exert their influence on the whole in the same way that they are influenced by it.

The forces on which the development of this "motif" depend are harmonic. Motifs in different rhythms, which have, as we have said, the most perceptible influence, never appear. The slight change of rhythm in bar 33 does not even interrupt the continuity of the semiquavers, although it is sufficient to start a new group from the elements of the chief "motif." Thus the "motif" develops itself placidly and without important alterations, like a human life free from troubles. In this aggregate the segregation of the several groups is determined by one important incidental force; namely, harmonic changes.

This example proves that in musical aggregates the lack of sufficiently strong outside forces results in a scarcely perceptible segregation. On the other hand, the second prelude shows us with equal clearness that new "motifs" of sufficient power cause both their own constituent parts and those of the forces submitted to their influence to separate themselves and to unite again according to the degree of their affinity. Here is the "motif" of the second prelude:



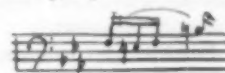
No. 12.

Until the first note of the twenty-fifth bar we may repeat what we said of the first example, and the development would continue the same to the end if it were not for the entrance at this point of a new "motif"—the broken chord.

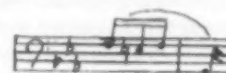


No. 13.

Although the rhythm is not changed the new position of the intervals is sufficiently strong to impress the development with an entirely different character. The second half of the first "motif" appears in bar 25, separated from the first half thus:



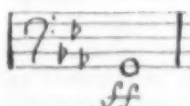
No. 14.



No. 15.



No. 16.



No. 17.

The broken chord between the two shows us the second chief "motif" modified by the action which the first chief "motif" has, in its turn, exercised on the new force. Bars 26 and 27 repeat the same on a larger scale, due to the increasing power of the second chief "motif," until, in bars 28 to 33, the

appearance of a third "motif" completes the separation of the elements of the first chief "motif" and places the component parts of the two "motifs" in distinct groups. In bar 34 a fourth chief force appears, represented by a small group of new "motifs," and we see clearly that the last four bars are formed entirely by elements of forces which form part of the total aggregate. They are principally groups of broken chords which resulted from the action of the second chief "motif." If this noticeable heterogeneity is caused by "motifs" so few and so simple, it will be still more marked when the "motifs" which appear in the progressive evolution of musical art are more unlike and more complicated. In the theory of evolution this only establishes the difference between the arts of Bach and Wagner, for the underlying principles are the same in both cases.

## IX.

The points considered thus far do not have their full significance until they are combined with other principles, which now require our attention.

As the points explained at H and I form a coherent whole, we can analyze them together. In their general outlines they include the history of the development of all aggregates—the highest which can come within the range of our intellects or any subdivision thereof.

The history of the universe, considered from this point of view, supplies us with examples which confirm our theory.

In the course of centuries the same process constantly repeats itself in the formation of races, who, owing to exceptional qualities and favorable circumstances, rise from an obscure and modest condition, and, slowly extending their power, reach the cul-

minating point of their evolution as masters of vast empires.

There is no doubt that the increase of power is mathematically proportionate to the forces involved, and that the upward movement will last only as long as the elements acting on each other are of a nature to add new strength to the whole. It would have been enough to change the entire aspect of history, if the geographical condition of the countries adjacent to the Mediterranean had been different from what they really are. It is also evident that the Romans would never have reached so high a development if they had had less important adversaries, or if, before the transmigration of peoples, the power of one of their enemies had preponderated. We must also admit that civilization would have stood still at the culminating point of ancient history, or that it would, little by little, have decayed, if elements sufficiently powerful to give a new impulse to the human spirit had failed to appear, or if those elements had been exhausted which were necessary to maintain the strength of the whole.

After reaching the culminating point, we see nations degenerating, slowly or rapidly, according to the nature of the forces involved. Their resources for resisting the power of outside forces are exhausted, and at last they are dissolved and assimilated, thus undergoing, in their turn, the fate which they have imposed on other nations which have been vanquished and added to their social organism.

The examples shown at I of nations who maintain a state of equilibrium for an indefinite time are rare, and yet they do not form an exception to the general rule, as the final result common to all evolution is not long delayed.

Most aggregates only reach a modest culminating point, and there are many which are destroyed before reaching a culminating point by other greater forces, but in the general order of things even insignificant aggregates have their value. Fundamentally they have the same importance as greater ones. We cannot understand the ordinary course of evolution without remembering that, accompanied by those phenomena we studied at B and C, small aggregates unite to form a larger one; this, in its turn, repeats the same process with other aggregates formed in the same way, and so on in always increasing proportions.

We admire many extraordinary men in history whose greatness has been partly formed through the work of numberless unimportant predecessors and even unjustly despised contemporaries. Extending this synthetic operation further, we must finally acknowledge that this fusion of all elements will continue on our globe without cessation, and that, although it seems to act in an opposite sense, it really contributes to the formation, in the remote future, of a single great whole which will be relatively perfect, and that this is only the state of equilibrium which humanity, like any other aggregate, is bound to attain.

#### X.

The same laws which I have just explained may be found in musical aggregates. I have already said several times, and it seems fitting to repeat it here, that the only difference between manifestations in real life and their artistic reproduction is that imagination rules in art—the creative spirit having full liberty in the selection of forces, while in nature they succeed each other with no question of choice. Once, however, let a composer choose a "motif," a harmony, or any musical figure, and he becomes subject to the same inexorable law. His liberty extends only to the choice of forces, but not to their effects. Let us return to Beethoven's theme which I analyzed in connection with points B and C. As we have already seen, the first "motif" of the theme represents the germ from which the whole develops. It is characterized by a rhythmical solemnity and melodic greatness which would make it capable of a long development if the composer had not pur-

posely limited himself to a short phrase of eight bars, which is sufficient, nevertheless, to give an impression of energy and greatness. Before going into more details about the forces and the resulting effects, let us consider the composition as a whole, and see how its general aspect would be changed if other forces had been employed.

It is clear that, if no outside force acts upon the first "motif," it will keep its own character, no evolution being possible.

If harmonies only were to act on this musical germ, its development would necessarily assume a character similar to that of the Bach prelude in C major. This is proved by all the variations on the theme, which are formed in that way, and is easily explained if we consider that the effects of any incidental force manifest themselves according to its individual character.

We almost always become confused because of the manifold and simultaneous action of other forces, which makes patient and minute study necessary in all branches of science to enable us to recognize the subdivided and redistributed parts and particles of the disorganized whole.

When a new rhythmical force appears in a musical aggregate which has hitherto maintained an even rhythm, a heterogeneity immediately results which corresponds to the nature of the new rhythm. We have seen examples of this in the prelude in C minor by Bach, and the theme and variations by Beethoven. Look at the first and fifth bars of the fifth variation, the sixth bars of the seventh and ninth variations, where we see the effects of the syncope. A flat of the sixth bar, although it is somewhat obscured by other elements; the fifth bar of the eighteenth variation, &c., and observe the immediately perceptible effects of new rhythms. It is evident that the same happens with the other forces, but the action of this law is most apparent in the rhythmic element.

In my first analysis of the Beethoven theme, I could not show the reason why it could only attain the culminating point reached in the sixth bar, but now that points H and I have been explained, it is not difficult to explain this also. In this theme, as the composer formed it, no forces appear after the sixth bar which would tend to heighten its evolution or delay its decline. Thus, if there are no obstacles, fire increases to a certain point in absolute proportion to the inflammatory nature of the material which feeds it, and one cannot add to its intensity or extinguish it without employing new forces. In both these cases the same law prevails. If Beethoven had introduced new forces of sufficient strength after the sixth bar or "motif" the development would have been compelled to follow different lines. The variations supply many examples of this. In the third, nineteenth, twentieth, twenty-sixth and others we find the rapidity of decline proper to the theme more or less retarded by the appearance of new forces after the culminating point was reached. In others the evolution goes further than the sixth bar (notably in the thirty-second variation), where the new forces increase to the end, so that the culminating point comes at the end of the passage. Therefore, if one knows how to choose and employ the necessary forces, the evolution of a musical composition may be directed and prolonged in a thousand ways.

Unsurpassed in this art are the three greatest geniuses, Bach, Beethoven, and, above all, Wagner, who, after gigantic crescendos, always find new forces for soaring to even greater heights.

I shall now study in detail the different phases of general evolution, and the nature of those modifications to which the forces are subjected in their reciprocal action. The first force which the composer introduces to us ("motif" No. 2) to act upon the budding aggregate is inferior to it in strength, and, consequently, the result is an increase of life and intensity in the predominant force, for, in any conflict, the inferior forces are always assimilated by

the more powerful, either wholly or partially, according to circumstances. In "motif" No. 3 we see the reappearance of the first force strengthened by the elements which it absorbed from the vanquished "motif" No. 2. The rhythm is not changed, but the harmonies, changes of tonality and higher position of sounds, which make it more effective, are elements of "motif" No. 2.

A study of any of Beethoven's works shows how logically and admirably he calculated the effects of his combinations. For instance, if we place the third "motif" in this theme an octave higher or lower, keeping everything else unaltered, we immediately feel the lack of logic in the process. Such treatment is not impossible in itself, but, to justify it, corresponding elements should precede and follow it, and the development would be entirely different in its result. If some new force interferes while the immediate effects of a meeting between two or more other forces is still apparent, then the evolution will take a different direction. For instance, a sharp before the first note of the fourth bar would decidedly change the character, not only of the third "motif" but of the whole piece as well.

Let us consider two forces, either one of which might have been employed instead of "motif" No. 2. If we substitute rests of corresponding value for the notes of the second "motif," the new force is reduced to the chord of the dominant seventh in the left hand. Under these circumstances "motif" No. 3 may succeed as it does in the original, but, while the ascending line would be unaltered to the eye, a refined and musical ear would demand a less energetic development of the third "motif," since the new elements which have joined the predominant force are less important.

For the same reason, the development would become much less intense if we chose to use the dominant and tonic of C minor at bars 3 and 4, as, in this connection, they are of less incisive force than the original harmonies.



No. 18.

Therefore, we see that numberless different combinations may spring from the same germ according to the nature of the new forces, but there will be always some relationship between them on account of their common origin. The unity of nature is thus illustrated in this example which seems so remote. All that I have said about the first four bars applies to the parts which follow. "Motifs" No. 5 and 6 and "motif" No. 2 are from a common origin (compare remarks at 4), and, as the opposing forces have a more powerful aggregate before them, it is necessary now to endow them with greater power, so that the ascending line may be maintained according to the composer's idea. Beethoven does it by means of two consecutive chords of great energy, but the organism which is threatened still prevails, and, without the unexpected entrance of "motif" No. 6, we should have a repetition, on a higher scale, of what we have already remarked in the first four bars, and the development would have been started in this direction.



No. 19.

We have seen that, notwithstanding this powerful incidental force, Beethoven would have been able to bring this musical organism to a still higher development if he had helped it with new forces of sufficient strength, but as this is not the case, it is

evident that the rapid and definite phase of dissolution must begin at this point.

The phenomena discussed under F and G also have a bearing upon the modifications to which the forces are subjected after their meeting. In a theme as short as this one of Beethoven's, the union, according to their affinities, of the parts disintegrated by the shock of conflicting forces is less apparent. Even here, however, one sees distinct beginnings of segregation. In the first four bars the incidental "motif" has not acquired sufficient power to destroy the first "motif." In the second half of the theme (bars 4, 5 and 6) we see the first relatively homogeneous group, as "motif" No. 6, and the second F sharp of "motif" No. 4, are only parts of "motif" No. 1, considerably strengthened by other forces. A second grouping is shown in "motifs" No. 8 and 9.

This is too large a subject to be considered in detail within the limits of a short essay, but having established positive bases for further investigation, I shall end my work here, hoping that others more able will carry it on. Being the first essay of this kind, it has many defects and is incomplete in many particulars. We must leave the field of metaphysical conjecture so much the fashion nowadays in all our methods of thought and feeling, as well as in music and aesthetics. The great thinkers of the last century, Spencer foremost among them, have supplied us with the modern weapons of positive science, whose reasoning we can substitute for the vague expressions and indefinite feelings of the metaphysical school which often dimly perceives the truth, but is unable, while using abstract ideas, to explain it clearly.

Far from destroying the artistic idea, these analyses will only add to the beauties of immortal works. Through the profitable and interesting investigations of critics, composers and interpretative artists our admiration will be constantly increasing for those great geniuses who, aided only by an instinctive sense of the relative values of forces, were able to create logical and sublime masterpieces from such fine and impalpable material.

A YOUNG friend of ours has a new version of an old fable. He says that for years the German critics cried "Wolf" whenever a new song writer appeared, and when Hugo of that name gave his revolutionary songs to the world, the critics paid no attention to him, and that is how he got past them and attained popularity.

A NOTHER American composer has left these shores for good. Dudley Buck, aged sixty-six years, announces that he will spend the rest of his days in Munich. He sailed not long ago, and now is making a short Italian tour, before establishing a permanent home in the Bavarian capital. To his friends Mr. Buck said that he turned his back on his native land because he was not satisfied with musical conditions here. THE MUSICAL COURIER pointed out a few weeks ago that the list of American composers, singers and pianists who make their homes in Europe has grown to alarming proportions, and several scores of names were mentioned in our article. Where is this state of affairs to end? If the exodus continues, we will soon be left with nothing but composers of rag time and unmusical comedies, and with exponents of the coon song and the cake walk. We do not wish to appear pessimistic, but we are given food for grave thought whenever we regard American musical conditions, especially in our large

cities. The recent financial revelations in New York, and the political exposures all over the country, show clearly to what a low ebb public conscience and personal ethics have fallen. One hundred years ago such conditions would have caused an uprising of the people. To-day, the average citizen merely smiles when some money king is detected in a new piece of fraud, and says: "Oh, he'll get out of it all right; he's too smart; they can't 'nab' him." Everybody tries to be "smart" in the same way as the money king, and nobody cares whence or how he obtains money, so long as it comes easily and quickly. What has all this to do with music? Nothing and everything. Art does not flourish where people have no time to devote to it. Our musicians are inoculated with the money fever just as badly as the business men. Things are no longer done for art's sake in America, but merely for money. Our Opera is supported by a few rich people simply because they must have a place where they may show off their money. When a society matron wears a flashing tiara of diamonds it is equivalent to pinning on herself a bank note for \$50,000, \$100,000, or more, as the case might be. The challenge is eagerly accepted by the other moneyed matrons, and they fasten to themselves bills of even larger denominations. Thus the Opera is merely an arena where the women battle with the money for which their husbands fight in business. The orchestral situation in New York is much like that at the Opera. There are several conductors in this city who have the ambition to be at the head of a permanent orchestra. Nothing can come of the scheme, however, for each conductor is backed by a social clique, and these various cliques neutralize each other's efforts. No American composer writes an opera, or a symphony, or a string quartet, or a fugue, because "there is no money in it." Paderewski is generally conceded to be the "greatest" pianist who visits this country because he makes the most money. When a manager thinks of importing a foreign artist to America he does not ask himself, "Is he great?" but "will he be a money-maker?" Orchestral musicians have bound themselves into unions, which will not allow them to do one job more for the money they receive, than the "work" actually stipulated upon between "employer" and "employee." When "Parsifal" was given here, the average newspaper reader was more eager to learn of the money receipts than of the artistic standard of the performance. Nordica is "greater" than Fremstad because she receives more money. A "star" cast in opera is better than a good ensemble, because the tickets cost more, and the "stars" get bigger salaries than the regular ensemble singers. Our music critics are exactly like the people in other walks of our national life. The sight of money makes them dizzy, poor souls, and they are all grubbers in the same sort of intrigue, jobbery, and "graft" that characterize every phase of American existence.

This list of virtues to be found in American musical life might be carried considerably further, but what is the use? Everyone "on the inside" knows the true state of affairs, and those on the outside have no time to bother with such a small thing as music. "There's no money in it"—for the seeker after bigger game. It is no wonder that the community allowed "Parsifal" to be appropriated without a protest. The men who are directors of the Opera are also directors of our model insurance companies, trust companies and railroad syndicates. There is no remedy in sight, unless the hardy West makes a stand for uprightness and fair play, and

develops to the fullest extent the independence and courage which here and there have crept forth recently in its art and literature and criticism. The West may save the situation; the East is too lost to a sense of its own shame, too deeply buried under its admiration for money, and its sordid greed for more. No wonder that great musicians find New York unbearable. We have only one world famous musical personage in this city, and he lives in Tarrytown. Dudley Buck was wise to leave Brooklyn; it is a part of Greater New York.

LONDON Musical News tells this story: "A country boor in an English village, after watching a performer on the double bass for some time, broke out with: 'Say, it seems to me other fellows I've seen play that thing moved the fingers of their left hand.' To which the phlegmatic player replied: 'Some do and some don't, and I'm one of them who don't!'"

THE Philadelphia Orchestra will begin its new season at the Philadelphia Academy of Music, on October 27. Fritz Scheel will again direct the orchestra and its destinies, and no more fitting man could well be found for the place. Mr. Scheel is that rare type of conductor—a lover of the old and a disciple of the new. His orchestral repertory ranges from Gluck to Richard Strauss, and while he reveres the German school of music, his admiration is hardly less for everything that is musically best in France, Russia, Italy, and Scandinavia—to say nothing of England and America. Philadelphia should be proud to own a conductor of the stamp of Scheel.

THE Thursday evening concerts in New York, of the Boston Symphony Orchestra, will be given on November 9, December 7, January 11, February 15, and March 15. The Saturday afternoon concerts will be on November 11, December 9, January 13, February 17, and March 17. Mr. Gericke is to lead all the concerts except those in December, which will be conducted by Vincent d'Indy, the great French composer. Among the soloists, who will be heard here with the Boston organization, are Mme. Gadske, Ellison Van Hoose, Alfred Reisenauer, Marie Hall, Harold Bauer, Henri Marteau, and Prof. Willy Hess.

HAVE hope, American composers! Here are words of good cheer from Chicago, via an Brooklyn exchange: Mrs. Theodore Thomas has just told us," says an editorial in the Chicago Record-Herald, apropos of the library of the local symphony orchestra, "that it is proposed to establish an American section and to place in it every American composition of sufficient merit to deserve at least one hearing on the concert program. It was the principle of Mr. Thomas, she adds, to treat the works of American composers on exactly the same plane as those of Europeans. It would be foolish to demand that American music be played because it is American, but even more foolish, and decidedly unjust, would it be to discriminate against American music. Mr. Thomas had the right idea. Good and beautiful music should be produced irrespective of origin or previous conditions of inferiority. Earnest work is being done in America, and it is worthy of encouragement." Hear! hear!

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A BOOK of four Oscar Wilde essays, called "Intentions," has just been republished by Brentano's, who thus again display their progressiveness and their aptitude for hunting out rare literary titbits. The four essays are called "The Decay of Lying," "Pen, Pencil and Poison," "The Critic as Artist" and "The Truth of Masks," and each one of the quartet is stuffed with rich food for the literary epicure, and with peppery paradoxes and rude slaps in the face for the Philistine. It is rather late in the day for anyone to pretend to "discover" Wilde, and for the same reason there is no need to say that "Intentions" alone, of all his works, would suffice to stamp the ill fated Irishman as one of the most brilliant causeurs of all time. Wilde's satire is keener than Swift's, because it is more direct; his English is more sweet sounding than Stevenson's, because it is more musical; and better than almost any other essayist he is able to bring his meanings home to us, because of his wide sympathies in life and in art, and because of his deep knowledge of the well springs of human thought and action. He could wield the wand of the poet and conjure up rhetorical imagery as thickly sweet as incense; but he could also be the keen and merciless dissector of human fads and foibles, and his scalpel cut deepest where hypocrisy had covered over the gangrened places with the hardest carnosity. An eclectic in the true sense of the word, Wilde was also a specialist whenever he willed, and his mind seems to have traveled every road that leads from Ego to Parnassus. A reading of "Intentions" reveals how great is the depth of gratitude under which Wilde has put all those younger English writers whose work stands at present as the most advanced in Anglo-Saxon literature. Shaw may have learned his dramatic technic from Ibsen, but his aptness in paradox and his method of using that dangerous literary tool is Shaw run Wilde. To establish the point to your own satisfaction, take a few evenings off and read in quick succession "Lady Windermere's Fan," "Mrs. Warren's Profession," "The Importance of Being in Earnest," "How He Lied to Her Husband," "Salomé" and "Man and Superman." Wilde was not much interested in stupid English politics, and he preferred perfumes to vegetables. In almost every other respect, however, Shaw follows faithfully in Wilde's footsteps, even to the point of being poetical when he is preaching realism, and being most human when he is praising godliness.

It is not necessary to quote the best lines from "Intentions" in order to advertise the book, and indeed such quotations were merely a matter of selection, not of search, as every page sparkles with witty epigram, caprice, whim and the mannered personality of the grandly gifted Wilde. "The Decay of Lying" is a masterpiece of paradox, a bit of stinging truth held before you upside down, sideways, obliquely, until you see it yourself as it should be seen—straight—without any further help from the author. "The Critic as Artist" should be read again and again by those unfortunates whom cruel Fate has consigned to the degrading task of criticising for pay the work of their brethren; and it should be worshipped as the one consoling gospel by that philanthropical class which creates art so that the critic can live by criticising it. "The Critic as Artist" is the most illuminating treatise ever penned on the function, purpose and nature of true art criticism—the kind that has happened only a dozen times or so in all the history of the written word. Everyone who has dabbled at all in criminological books or records has somewhere run across the weird story of Thomas Griffiths Wainwright, artist extraordinary, and murderer of his sister-in-law "because she had very thick ankles." Wilde's appreciation of Wainwright is a piece of writing not to be recommended to squeamish readers or to those inclined to the horrors. Wilde himself called the essay "a study in green," and it is gruesomely fascinating. "The Truth of Masks" is a searching study into the manner of dressing certain famous parts on the stage. Wilde exhibits an astonishing knowledge of the costumes and of the stage conditions of all periods, and his luminous method of presenting dry historical material in the garb of narrative makes the last of the four essays in some senses the best. On the whole, however, it will interest stage folks more than lay readers. You must not fail to read "Intentions," if for no other reason than merely to chuckle over the estimates which Wilde makes of his brother writers. Henry James, we are told, "writes fiction as if it were a painful duty." Hall Caine writes "at the top of his voice." Meredith's style is "chaos illumined by lightning." Browning was "the most supreme writer of fiction, it may be, that we have ever had." \* \* \* The only man that can touch the hem of his garment is George Meredith. Meredith is a prose Browning, and so is Browning." Kipling "is a genius who drops his aspirates." The book of essays is adorned with an introduction by Percival Pollard, which touches on things that had better been left unsaid. Only one section of the community still insists on holding up Wilde as a perpetual horrible example, and that section does not read his books, and never did. All those who love Wilde as an author are intelligent enough to separate the artist from the man. We would have a pretty job of it if the world were to exorcise all the art work of the men who did not live like saints. Suffice it to say that if Hades were paved with many such good "Intentions" as the present ones—well, at any rate, Hall Caine and Marie Corelli will never be there.

The Paris Temps, in a recent issue, gives artistic

America an awful shock. Are we on the map over there, or are we not? Take a tight hold of your patriotism, and listen. The feuilleton in question treats of the theatre, and starts out with a flattering allusion to "Auguste Daly," who "frequently presents the repertoire of the Théâtre Français." Shades of spiritualism, where? A "native dramatist" is referred to in the person of Mr. "Clisde-fitch." (Mr. Clyde Fitch, please write.) Compliments are also bestowed on the "popular American comedians, Mr. Gilded Fool, and Mrs. Batis." The latter is accused of having appeared "in a Chinese play for many years in succession." There is praise, too, for that admirable comedy, "Alabama in Miz-zoura," and for "Mr. Gillet, who is particularly remarkable in detective roles," and who is also "the author of 'Trilby,' and appeared in 'Service Secret'!" Now say yourself, patient reader, what shall be done to the Paris Temps?

In an article by Maurice Grau, translated from the French and recently reproduced in THE MUSICAL COURIER, the well-known manager wrote: "No great artist has ever been a failure in the United States." Did you notice that not one of them contradicted?

Marie Panthes—"Marie Panther" they used to call her in Berlin, because of her tawny, ineluctable eyes—is to play Emanuel Moor's new piano concerto at a Warsaw Philharmonic concert on October 25. Also Moor's violin concerto is slated for production, at a Hamburg concert under Fiedler. The player will be Marteau. Moor used to live in America, but got tired of parlor performances of his works. This is the country of great chances, we are told, but somehow or other, our people won't take even the smallest chance on a composer without a reputation. There are many others now in Europe who shared Moor's experience here.

An Edinburgh gentleman makes known the fact that he possesses the oldest musical directory in existence. The volume was published in London, and is dated 1794. Among the entries is this one: "Haydn, Dr. Joseph (Composer, Pia Forte, Pro. Con., Opera, Sol. Con.), No. 18 Great Pultney street, Golden Square, London." The mysterious abbreviations "Pro. Con." and "Sol. Con." mean that Haydn was to be had for professional and solo concerts—a curious distinction, by the way. Other well-known names in the book are those of Clementi, Cramer, Dussek and Humel. (Hummel is meant.) There is mention of a trombonist Schubert and a violinist Wagner. Hummel was at that time but a lad, and is referred to as "a soprano singer in Covent Garden oratorio." The directory contains eighty-four pages, but there are only two female violinists mentioned in the work. When the compiler was in a quandary as to the exact address of his subjects, he boldly gave merely the place of residence, as "Italy," "Yorkshire," or "Philadelphia." The last-named place, by the way, is represented in the di-



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# BISPHAM

rectory as possessing in the year 1749, thirteen professional musicians, among them being one John Beals, "teacher of musicke from London," who gave lessons on the violin, oboe, flute, bass viol, and string percussion instruments. If Beals were only alive today, he could have come to the United States, and started a private conservatory with himself as the faculty.

Poetic tributes to the power of virtuosi are no longer rare or even infrequent, since Richard Watson Gilder started the trouble with his poem on Paderewski. A contributor sends the following poem, descriptive of the art of Yvonne de Treville, a young Texas singer, who was with Savage's old Castle Square Opera Company at the American Theatre in New York:

Years have passed since you and I,  
Breathless and entranced, did hear  
And see Yvonne's fine art imply  
All that is noble, free and clear.

Since her simplicity did sway  
Us all, forgetting time and space,  
So true her note and pure her grace,  
Though years, it seems but yesterday.

Sweden, Russia, Egypt, too,  
With bated breath and lips apart,  
Did revel in her song so true,  
Moved by her glorious art.

Is it to be our lot no more  
To feel your sunshine glad us make?  
We'll feed upon the days of yore  
Till memory shall us forsake.

The author of the foregoing lyrical outburst adds as commentary: "The above is written as a tribute from one who in 1898-99, being under severe physical depression, regained as much courage and relief from witnessing Miss De Treville's satisfying performances as from all medical treatment."

There is good material for the advocates of musical therapeutics.

This is the way they do it in Leipsic, when they review music: "In looking over the four new songs of Charles Martin Loeffler it is difficult to say which one is the most joyless and repulsive. Only seldom does one find in combination so much that is unnatural, monotonous, and obscure. However, such a result is certain to ensue whenever anyone who suffers from such absolute dearth of invention is determined to pose as original and important." We thought New York had a patent on that sort of thing.

The Chicago Chronicle attributes this to Reginald de Koven, composer of the imperishable "Robin Hood" opera:

Reginald De Koven, the well known composer, was speaking with some scorn of a foreign musician whose productions were not always so original as they pretended to be.

"I should like to use this fellow," said Mr. De Koven, "as a character in a comic opera. I would give him long hair, a velvet coat and a pocket fiddle, and in the second act I would have him kidnapped by brigands and hidden away in a remote cavern."

Mr. De Koven laughed at his odd fancy and went on:

"Here the brigand chief visits him. The chief says:

"From your costume am I to judge you to be a strolling musician?"

"Not at all," is the haughty answer. 'I am a composer.'

"What are your works?" the chief asks.

"The other enumerates his operas and the chief says:

"Sing me an aria from 'The Pink Stocking' in your best manner."

"The composer sings the aria and at its end the brigand chief, rising in great excitement, orders the shackles to be stricken from his limbs.

"So you steal?" he cries. "Then go in peace. I never exact tribute from a colleague."

Talking of Chicago. Did you ever hear about the little daughter of a Yale professor, who ended her prayer with these words, the night before the family moved from New Haven: "Good bye, God; we're going to Chicago."

LEONARD LIEBLING.

THE soloists of the Philharmonic Society concerts this season are to be Otie Chew, Marteau, Pugno, Reisenauer, Gerardy, and Mme. Kirkby Lunn. The programs will include these symphonies: No. 4, D minor, and No. 2, C major, by Schumann; the "Pastoral" and the C minor by Beethoven, "Manfred" and the "Pathetic," by Tchaikowsky; the C major by Schubert, and No. 2 D major, by Brahms. Richard Strauss is represented by "Don Juan" and "Heldenleben," and other symphonic poems to be performed are Tchaikowsky's "Francesca da Rimini," and Rimsky-Korsakoff's "Scheherezade." There will also be several standard overtures, Elgar's "Variations," excerpts for string orchestra from Schubert's D minor quartet, and Tchaikowsky's "Serenade," also for string orchestra. Among the leaders of the concerts will be Safonoff, Steinbach, Kunwald, Fiedler and Mengelberg.

#### The Wileys Back From Europe.

CLIFFORD WILEY and Mrs. Wiley returned recently from a summer's stay in Europe, where they heard the best to be found in the operatic and concert field. Mr. Wiley was offered a guesting engagement at Stuttgart, and may in the future cast his lot with the operatic forces. Of his singing at the exclusive Savage Club, of London, where his noble voice and style won many plaudits, the London correspondent of a New York paper writes in a recent issue:

Clifford Wiley's rich and powerful baritone voice won for him at a Savage Club Saturday Night a demonstration of enthusiasm such as rarely is accorded any artist by that critical audience. Mr. Wiley unfortunately did not give the London public an opportunity to hear him.

## American Basso's Phenomenal Success in England

# HERBERT WITHERSPOON

Rarely, if ever, has an American singer achieved such an instantaneous success with the public and positive recognition by the press, as was the case with Mr. Herbert Witherspoon, who made his debut in London the past spring in a song recital. At this early date he has been engaged for a number of important London concerts next spring and for the principal musical festivals in fall, 1906. This coming season Mr. Witherspoon will devote his entire time to the United States and Canada.

HENRY WOLFSOHN, Manager, No. 131 East 17th Street, New York

EXCERPTS FROM THE LONDON PRESS, MAY, 1905

#### TIMES

It is most rare to hear a bass voice of such sonority, power, and sweet quality as that which Mr. Herbert Witherspoon, a young American, exhibited at the Bechstein Hall yesterday afternoon. It is extraordinarily rich in effect, and even in quality throughout; it reminds the hearer more of M. Piazon than any other of the great singers and, seeing that to this is added perfect enunciation, rare gifts of interpretation, and excellent taste in the choice of songs, it will be seen that here is an artist who is bound to succeed. For oratorio in large buildings he would be, perhaps, especially useful; for his singing of "Arm, Arm, Ye Braves!" from "Judas Macabaeus" was dignified and most vigorous; Haydn's rhapsody, "The Never Told Her Love," was sung with a delicate finish most seldom heard in combination with a voice of such splendid power. In songs by Lowe, Schumann, Brahms, Hindley, Thomas, Bluet, and many others, he sang with fine effect.

#### STANDARD

Mr. Herbert Witherspoon, an American bass, made a successful first appearance yesterday. In the course of a long program, embracing many styles, his fine qualities as a vocalist were fully exhibited. His voice is rich and sonorous and of good range. He has been dramatic in effect, which enables him to render the varied content of songs with vividness and power. This was especially noticeable in three songs requiring distinct dramatic treatment—"Prosperie," a setting of Browning's graphic words by Sidney Homer; "Mother o' Mine," by F. Tennyson; and "Pirate Song," by Henry S. Gilbert. The gruesome realism of the last was ad-

miration expressed. In some old Irish songs, arranged by Milligan Fox and Villiers Stanford, he was equally successful.

#### THE GUARDIAN

A singer made an appearance last week who deserves more than the ordinary notice of mild appreciation that is given to the crowd of performers who at this season of the year seek to win the favor of the London public. This was Mr. Herbert Witherspoon, a young American, who has the good fortune to possess that very rare thing—a real bass voice. Modern singing that the medium voice, whether male or female, tend more and more to preponderate over those at either extremity of the human compass. Tenors are notoriously scarce, and everybody knows what a triumphant career awaits the man who could justly be regarded as the successor of Sims Beville and Edward Lloyd. He, also, said all the profusion of baritone, a voice of genuinely bass quality is strangely seldom heard in our concert rooms. This is a great loss; for such a voice, when artistically produced, and used with restraint and judgment, is a beautiful and noble thing. Moreover, it is essential to the proper rendering of many of the parts in the great oratorios; and though we have become accustomed to hear such things as "For He Is Like a Redner's Fire" or "Honor and Arise" sung by baritone, such performances can never be wholly satisfactory. Mr. Witherspoon was therefore certain in advance of a warm welcome from all who have the best interests of singing at heart. His voice is, as we have said, of genuine bass quality and compass, but more than this, its tone is particularly resonant and rich, and it is capable not only of a broad, powerful fortis-

simo, but also of charming soft effects of great emotional expressiveness. This latter is an accomplishment rarely found in singers of this type, and it witnesses both to a judicious technical training and to a highly developed musical intelligence. Mr. Witherspoon's program at his concert last Friday was admirably calculated to exhibit the wide range of expression that he commands. The broad, simple phrases of the air "Arm, Arm, Ye Braves!" from Handel's "Judas Macabaeus," were sung with fine sonority and with appropriate breadth of style; yet the next moment the singer was able to do full justice to the delicacy of Haydn's "The Never Told Her Love," or to realize the dreamy loveliness of Brahms' "Feldinsamkeit." Another striking feature of his singing is an admirable clearness of enunciation and an easy command both of German and French accent.

#### TELEGRAPH

Mr. Herbert Witherspoon, who made his first appearance in London yesterday afternoon at a vocal recital by himself at Bechstein Hall, comes to us from America, and, it may be added, will henceforth be always welcome, for he is not only gifted with a resonant bass voice of wide compass and musical quality, but his interpretation of songs in English, German and French showed him to be an accomplished vocalist of keen intelligence and wide sympathies. Moreover, his articulation is remarkably clear, and his pronunciation of German and French is excellent. His versatility was, perhaps, most strikingly manifested by his successive renderings of Sidney Homer's bold setting of Browning's "Prosperie" and Tirindello's little gem of tender sentiment, entitled "Absent," the virility of the former being as finely ex-

pressed as the delicacy of the latter. Two Irish songs were sung with a touch of the brogue and a perception of their humor and pathos which so delighted the audience as to suggest that Mr. Witherspoon might with advantage give more prominence to such ditties on future occasions.

#### POST

Two remarkably successful "first appearances" in London were made today at Bechstein Hall. Mr. Herbert Witherspoon, who gave a song recital in the afternoon, is an American bass, who will naturally sing a welcome wherever and whenever he sings. He possesses a voice of exceptional power, mellowness, compass, and flexibility. Mr. Witherspoon sang no fewer than twenty songs, and drew upon eighteen composers. He divided these into four groups, beginning with Beethoven, Handel and Haydn, continuing with German composers of the nineteenth century, following these with four French songs, and six in the English tongue.

#### MUSICAL NEWS

Mr. Herbert Witherspoon, an American bass vocalist, made his first London appearance in Bechstein Hall on June 23, and was greeted but to hear his opening song, "L'Esperio Nostro," by Beethoven, to recognize that an exceptionally fine singer stood before us; a glorious voice, a genuine bass of very flexible velvety quality, the lower notes of his effective compass resembling those of a baritone, well placed production and not at all coarse at all, with every word as clear as a bell, large breath control, taste, refinement, style, and temperament were patent attributes, and he possesses, moreover, the gift of versatility wherewith to enhance the charm of the varied examples that were in his program.



## The New York Institute of Music.



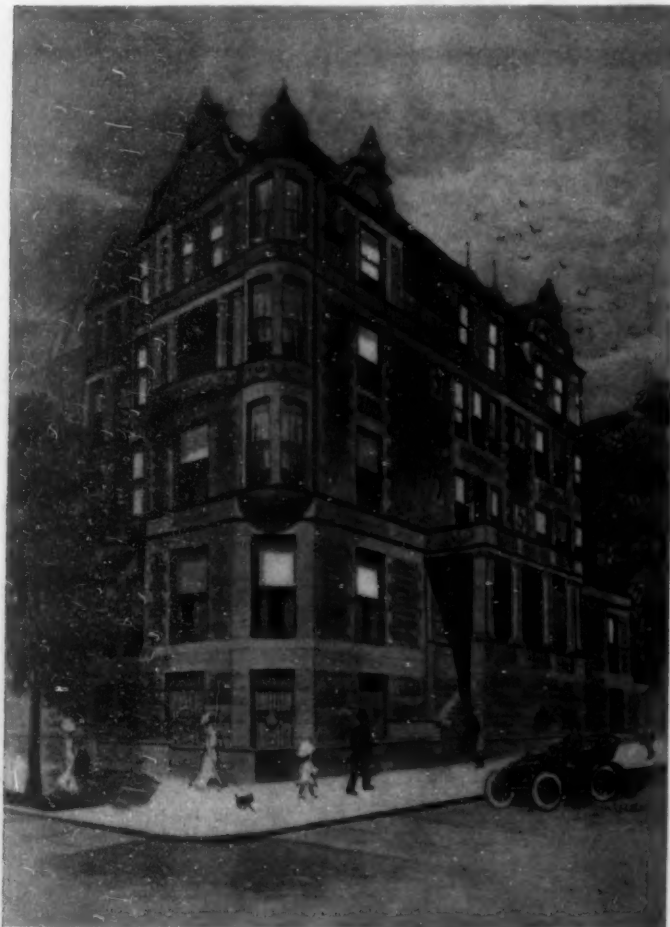
FELIX HEINK.

THE new York Institute of Music began its fall session Monday of last week under the happiest conditions. Previous to the formal opening a large number of applications had been made by letter, and when the session was formally ushered in at the appointed time, scores of pupils were waiting to be enrolled. The fame of this new conservatory of music had spread so rapidly, in consequence of the elaborate articles published in *THE MUSICAL COURIER* that in

advance of its opening it was known from ocean to ocean and pupils came from the far South and the far West to mingle with those from the East and North. Every section of the Union is represented in this institution.

Bessie Clay, the head of the New York Institute of Music, enjoys a very high reputation as an educator. She is well known in the West and the South, and from those sections of the country has drawn a great many pupils.

A representative of *THE MUSICAL COURIER* visited the New York Institute of Music one day this week and was shown through the building by Miss Clay. The large and perfectly equipped building which is the home of this institution is situated in one of the most fashionable parts of New York, and is surrounded by the residences of the millionaire class. A better adapted building for the purposes for which this is used could not be found in the city.



THE NEW YORK INSTITUTE OF MUSIC BUILDING.

From basement to garret it is finished in the most substantial, comfortable and artistic manner. The various studios are large and excellently equipped, the finishings being elegant. The various studios in the piano department are furnished with concert grands and uprights of

the most distinguished makes. The violin department has a suite of rooms which are admirably suited for the purpose, and there are several beautifully arranged studios in the vocal department. In addition to these there are many rooms which are comfortably furnished, that are designed for the use of the students who desire to board in the institute. Every detail seems complete about this new school of music, and there is nothing wanting in any of the departments.

Miss Clay has gathered around her a body of distinguished teachers, equal in every respect to the faculty of the best European conservatories of music. Miss Clay herself is an admirably equipped voice builder, having mastered the Lamperti method and absorbed the best to be found in the Shakespeare method. She has been very successful in her teaching and has turned out a number of excellent singers.

One of her chief coadjutors is Felix Heink, who is the chief examiner and the head of the department of interpretation. Mr. Heink has for years made a specialty of interpretation and in this department of art has few equals, either in this country or in Europe. He is the brother-in-law of Madame Schumann-Heink, who esteems him very highly. In the course of a long article which was published in *THE MUSICAL COURIER* a few years ago, this tribute was paid to Mr. Heink:

It is difficult to say wherein lies the particular fascination of this noted artist. His lecture concert is unlike any other entertainment. It is unique and original, and it is largely so owing to the emotional power that is back of it all, and which has made the name of Heink famous the world over. Irresistibly funny are his comic selections. The judges of the higher classes have given unstinting praise to his performances, and he has received the endorsement alike from the very highest aristocracy, as well as from the people at large, from the press and public of two continents. It is for these reasons that his manager may be justified in the statement recently made by him, of which we quote the following: "You may say for me that Herr Heink on the concert platform occupies, for one reason, the same position as does Mme. Schumann-Heink on the operatic stage, and that is in reference to artistic interpretation, or, better, on account of the emotional power which characterizes the work of these two artists and has won for the name of Heink an international reputation. Backed by those who ought to know whereof they speak, I say that I do not believe I could bring before my audiences an artist of greater versatility, of more varied qualifications as composer, singer, pianist, &c., and of greater emotional power than Herr Heink. His recitals for the coming season are unlike any others. As a man of the world, having traveled extensively, a linguist—he speaks English with absolute freedom—and introducing many of his numbers here with a bit of poetry, with explanatory remarks of a humorous, pathetic or instructive nature, his well developed gifts oratorically are of much value. This artist is a man whose mind is by nature and training so thoroughly in harmony with music and the arts that his interpretations become a revelation, fascinating alike to the general public as to the musical profession."

The three important departments of this conservatory of music are the piano department, the vocal department and the violin department. Miss Clay has been peculiarly fortunate in securing for the piano department the following distinguished teachers: Maestro Pietro Florida, first professor of the piano at the Conservatory of Palermo; Zoltan de T. Gyongyoshalasz, professor Royal Hungarian Academy of Music, Budapest; Marya Blazewicz, pupil of Moszkowski; Joseph Maerz.

The violin department, which already has assumed considerable importance, many pupils having applied for admission, is in charge of Carl Venth, a pupil of Wieniawski, equally distinguished as a concert violinist, a composer, and a teacher. Mr. Venth is so well known in the musical world that no comments are needed in this article regarding his position as a teacher, violinist and composer. Assisting Mr. Venth is

Daniel Visanski, a finely equipped soloist and teacher, who resided in Berlin for several years and sustained himself as one of the leading violinists of that city. Recently he returned to New York from Berlin with the determination to reside here permanently. No sooner had he arrived than



BESSIE B. CLAY.

Miss Clay secured him as a member of the faculty of her school. Another violinist and teacher of reputation, who will assist in the violin department, is Victor Kuzdo, a pupil of César Thomson, Joachim, Remenyi and Lotto. As a teacher Kuzdo has been very successful. Other assistants in the violin department are Michael Bernstein, of the Royal Conservatory of Brussels, and Arthur Bergh, and exceptionally equipped soloist and teacher. These artists constitute a great violin school in themselves. No longer is it necessary for violin students to go to Europe to study with the great teachers there. In the New York Institute of Music they can enjoy as high class of instruction and as fine privileges as in any of the great conservatories of the Old World.

The New York Institute of Music is extraordinarily strong in its vocal department. The eminent voice builder, Leonardo Vegara, of the Royal Italian Opera, Covent Garden, London, is the senior member of the faculty in this department. In Europe, previous to his coming to this country, he enjoyed a reputation equal to that of any teacher in Europe. He taught Olive Fremstadt, Ellen Beach Yaw, Bertha Richi, M. Mercier, and many others who have won fame on the opera stage. Assisting Signor Vergara in the vocal department are the following: Frederick Intropidi, A. Musgrove Roberts, Blanche Stone-Barton, Marian van Duyn, and Edwin Wilson.

Fritz Schaefer is the chief of the viola department. He is a distinguished performer, and is a composer as well.

Flavie van den Hende, of the Royal Conservatory of Brussels, is the chief instructor in the violoncello department. She is ably assisted by Victor Sorlin.

Edith Davies-Jones, of London, one of the most distinguished harp players before the public today, has joined the faculty of the institute and will conduct a class and give individual lessons.

In connection with the institute is a school of expression and dramatic art, which is conducted by Esther Depuy Bryan and Marion Leland.

The curriculum of the New York Institute of Music includes all branches of music, elocution, d'elsarte, dramatic action, languages and the fine arts.

The home department of the institute is a most important adjunct. This institute, in fact, is the only school of music in New York that has a boarding department for

its students. The building is supplied with hot and cold water and the system of heating and ventilation is perfect. All the rooms are sunny.

The home life which the students will enjoy is delightful. They will have many social privileges which are not to be found in other conservatories of music.

The scholastic year began October 2, but pupils may enter it any time. Examinations for admission and scholarships have been in progress several weeks.

Miss Clay is highly encouraged at the successful opening of her school, and is confident that before the present season has progressed very much further the attendance will be very large.

### ALBERT MILDENBERG'S RETURN.

**A**LBERT MILDENBERG has returned from an extended trip abroad and resumed professional work at his studio in Carnegie Hall. Mr. Mildenberg visited London, Paris and cities in Germany, and met several distinguished musicians. He investigated the systems employed in a number of the leading conservatories of music in Europe, attended the examinations and met many of the teachers. Mr. Mildenberg has entered upon his work with enthusiasm. The presentation of Mr. Mildenberg's portrait to the readers of THE MUSICAL COURIER this week is timely. Now, some facts about the career of this distinguished teacher are opportune.

Albert Mildenberg was born in Brooklyn, N. Y., and received his early education there. His musical talents early manifested themselves, and, showing a predilection for the piano, he was placed under Paul Hermann, a pupil of Rubinstein and himself an excellent teacher. Thus young Mildenberg fell into the most capable hands, and the solid foundations of his musical education were begun. While studying the piano with this master he pursued with industry and success a course in composition under a distinguished theorist. His progress was rapid and his acquisitions were sure, and he was well grounded in music when he began to study with Rafael Joseffy. With Joseffy he remained full seven years, devoting himself to his studies with assiduity and showing at all times a commendable earnestness of purpose. Joseffy at once recognized the exceptional talents of his pupil and became deeply attached to him. He was his friend and adviser and watched his development with the keenest interest.

The relations between teacher and pupil become intimate. This communion with the incomparable artist and teacher proved of inestimable value. That earnestness which ever has characterized Joseffy was communicated to his disciple, who became imbued with his lofty purposes and was led onward by his high ideals. During these seven years Mildenberg closely studied Joseffy's remarkable method and made its secrets his own. His long and intimate association with Joseffy fitted him for the work of teacher. With incessant industry, great diligence and deep earnestness, he had worked out Joseffy's great system under the great master himself. Joseffy has commended Mildenberg in the most cordial terms.

Nearly a decade ago Mildenberg became engrossed in teaching, having decided to desist from public performances temporarily and to centre all his time and attention upon this work. No sooner had he begun to teach than he demonstrated a rare pedagogic power. Long ago he showed that he possessed that faculty, so exceptional among all save the really great teachers—yet the *sine qua non* of the successful pedagogue—the ability to impart his own knowledge to his pupils. The pupils of Mildenberg exemplify his method and illustrate its efficiency. His remarkable success as a teacher is a gratifying example of unwavering devotion to high ideals. Every pupil who has come from the studio of Mildenberg testifies to the thoroughness of his methods and his conscientious efforts to accomplish the highest results. For the past ten years Mildenberg has taught regularly in the Classical School for Young Ladies, one of the most exclusive and fashionable schools in New York State, and the success he has achieved here has added much to his high reputation.

Music study in this school means much, the clientèle representing the best and most exclusive families in this country, particularly from the South and West. Nearly every State in the Union is represented in this school, which is seventeen years old. Mrs. H. M. Scoville is at its head. Few teachers in New York are so highly esteemed as is Mr. Mildenberg in social circles in New York, Lenox and Newport. He has the entrée into the most exclusive coteries.

Mildenberg has well defined ideas of pedagogy and a just conception of his mission as a teacher. While he confines his instruction to advanced pupils, he is always ready to encourage budding genius and to start aspiring students on the way they should go.

"It is important," remarked Mr. Mildenberg, "that a pupil should not lose his personality. I would discourage mere imitation, yet I direct my pupils toward high ideals. The pupil should learn many things besides music. He should ascertain what relations exist between music and

the other arts. I always urge serious students to pursue courses in various branches of knowledge. This is the only course that will insure breadth and symmetrical development. I believe that the very highest attainable excellence in pianism has been reached by Joseffy; that as executant artist and teacher he enjoys a unique position. That his piano method is the greatest yet produced I have not the beginning of a doubt. When talking about this great work it is hard for me to repress my enthusiasm. This is certainly an epoch making time in the history of piano playing, when it produces such a work as that recently completed by Rafael Joseffy, published by Schirmer. Not since the time of Czerny or Taubert has so complete a system of practice been laid before the student, and it may be said with due credit to those old masters that Joseffy's recent work has done even more. It has already taken its place in the curriculum of European conservatories, and those American institutions whose teachers are not fanatics on methods will find this all around method a gradus ad parnassum mountains high, and yet when explained, as simple and as natural as Joseffy's great playing."

Among the successful compositions of Mildenberg are his songs, "The Violet," "Ich Liebe Dich" and "The Ivy Leaf," and his piano pieces, "Barcarolle," "Astarte" and "Arabian Night"—three graceful compositions. These have been much used by teachers. "The Wood Witch" and "Princess Delft," his two successful comic operas, also deserve mention.

While naturally proud of his achievements as a composer and his ability as a pianist, Mildenberg finds the highest satisfaction in his life work as a teacher. His art he communicates to his pupils, and they in turn will transfer it to theirs. Mildenberg still is a young man, and many years of usefulness lie before him. As brilliant as have been his successes, it is but reasonable to expect that his proudest achievements are yet to come.

### Society Band Leader Dead.

**J**OHAN M. LANDER, who was known as society's band leader, died Saturday, October 7, at his New York residence, 223 East Seventeenth street. Lander in his day, directed the music of many fashionable dinners and receptions. Mr. Lander was born in New York sixty-five years ago.

### Minnie Coons Here.

**A**FTER a summer in the musical atmosphere of the Engadine, Switzerland, Minnie Coons, the young American pianist, is home again to prepare for her début in concert. She will make her first appearance with the New York Symphony Orchestra, Walter Damrosch conducting, November 2, and will play some of the difficult compositions that were so well received in her concert tour of Berlin, Leipzig, Potsdam and also in Switzerland.

While in Switzerland adding to her already large store of youthful energy Miss Coons played in two large concerts with her teacher, Xaver Scharwenka. He was greatly pleased to know of her intention to remain in concert after having such a pronounced success in Germany. Scharwenka also complimented her by making the request that she would play his latest concerto in C sharp minor in some of her concerts in America, and Miss Coons modestly says she may try it this year.

Her selections for her début are Beethoven's concerto in G major and concertstück by Weber. Her solos will be a Chopin impromptu and polonaise, op. 22, and the Bach-Liszt fantasia and fugue in G minor.

### Calve Coming This Week.

**E**MMMA CALVE, according to a cablegram received by her managers, Cort & Kronberg, sailed for New York last Saturday, from Havre on the French liner La Touraine, and should arrive here Friday. The French prima donna and her company will give the first New York concert at Carnegie Hall, Saturday afternoon, November 4, assisted by the New York Symphony Orchestra and Walter Damrosch.

### The Carri Brothers' Institute.

**F**ERDINAND CARRI and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, located at 230 East Sixty-second street, since their return to the city are very busy teaching at their school. Students are coming from all parts of the country. A number of singers, pianists and violinists who are now before the public received their musical education from the Messrs. Carri.

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# Chicago.

CHICAGO, October 7, 1905.

**T**HROUGH the kindness of Frederick A. Stock, director of the Theodore Thomas Orchestra, the writer has ascertained the entire list of symphonies to be produced in Chicago during the orchestra's fifteenth season. The symphonies are twelve in number, so that the average will be one for alternate programs. Gustav Mahler's fifth symphony, making a thirteenth, will be played if the hour and twenty minutes required can be spared for it. Beethoven's third, fifth, eighth and ninth are scheduled, with the third set for the memorial to Theodore Thomas, in January. Mendelssohn's "Italian" symphony and Schumann's in B flat complete the older group. The moderns include the Bruckner in E major, the Brahms first and second, and three that are new for Chicago, namely, the Glazounow No. 4 in E flat; the Borodin in E flat, and the Vincent d'Indy No. 2 in B flat, which complete the list. Max Reger's "Sinfonietta," his op. 90, is a work designed to represent that ultra modernist, who is getting a great deal of discussion abroad just now.

Mr. Stock speaks enthusiastically of the intrinsic merit of Hugo Kaun's symphonic poem, "Falstaff," which was dedicated to Theodore Thomas, and will have the initial performance here. Also the César Franck symphonic variations for piano and orchestra, to be presented with Pugno, set in close on the director's heart.

In reply to a query as to the value of new material being written abroad, Mr. Stock indicated that there was no more really good music being written than the law would allow, but there were volumes and volumes of scores being sent to him in Chicago, most of which he had to send back. By the time the orchestra gives proper attention to the standard works and the worthiest new ones, the season is over. It would require about four concerts a week to produce all that was being submitted.

The treasurer's office of the orchestra has reported a season sale of \$69,000, with the prospect of another thousand by October 14, when the season sale closes. This is already \$3,000 above the total sale of last season. Somebody has remarked that figures talk.

It is authoritatively stated that the fine organ in Orchestra Hall, which was recently found to be damaged by water, is in complete repair and is undergoing the tuning which will bring it ready for use at the first rehearsal.

The pianist, Brahms van den Berg, under the management of Dunstan Collins, has a number of fine bookings thus early established for his coming season. The first is with the Cincinnati Symphony Orchestra, at Wooster, Ohio, December 8. December 19 comes a recital for the Saint Cecilia Club, at Grand Rapids; December 20, a concert at Toledo, with the Cincinnati Orchestra, and December 21, his recital in Chicago, for which his program was outlined in these columns some weeks ago. Distant dates are, March 13, at Richmond, Ind., with the Cincinnati Orchestra; April 9, in Cincinnati, with the Cincinnati Orchestra; May 11, Ann Arbor Festival, with the Theodore Thomas Orchestra; May 25, Mt. Vernon, Ia., with the Thomas Orchestra, besides a spring tour of nearly three weeks with the last named organization. It is thought that the resident American pianists, as well as the visitors, will not go wrong in keeping a weather eye on Van den Berg.

A concert of entirely unusual interest was given October

4 in Pilsen Hall by the contrabassist, Vaclav Jiskra, assisted by his two fellow members of the Pittsburgh Orchestra, the violinist, Victor Kolar, and hornist, J. Franci. The contrabassist, Mr. Jiskra, was for some years a student in the conservatory at Prague, and afterward a pupil of the virtuoso and composer, Franz Simandl, bassist of the Royal Orchestra in Vienna, and since 1869 instructor at the Vienna conservatory. The musical candidacy of Kolar, a seventeen year old violinist, is specially set out by the fact that he is a protégé of his gifted countryman, Jan Kubelik. About five years ago Kubelik found the twelve year old Kolar playing his violin in the streets of a city in Hungary. Kubelik thought so much of the boy's talent that he paid the expense of a four years' course under Sevcik at Prague. In recent appearances in Bohemia and Austria-Hungary Kolar has played the Brahms concerto in Hungarian style, the Dvorák A minor, the Wieniawski D minor and the Goldmark concerto in A minor. On the Chicago program of October 4 he could be granted time only to play the first movement of the Goldmark. The horn soloist, Mr. Franci, is also from Prague. The correspondent regrets that he could not wait to hear Franci's performance of the Richard Strauss concerto for the instrument.

At this concert, which was doubtless the first contrabass concert ever given in Chicago, Mr. Jiskra played the first and second movements of Simandl's first concerto in G major. (The composer has written three concertos for contrabass, besides valuable teaching material). The other contrabass numbers were an impromptu for the instrument, by K. Kukla; a rondo for the instrument, by J. Geissel, and a medley arrangement of themes from Smetana's operas, "The Kiss" and "The Bartered Bride." The Simandl concerto is not a remarkably musical work, but it is a medium to show the contrabass technic and furnish some pleasure to the listener. The technic exemplified in the two movements is not unlike that of the 'cello. The contrabass does not here attempt to double stop passages in sixths and thirds, so much written in the technic of the 'cello, but the composer has not hesitated to throw in, at a rapid tempo, two-octave scales, the intervals of the common chord on one string through a couple of octaves, a passage in harmonics, the running staccato bowing and like difficulties. Mr. Jiskra showed a very fine mastery over the above catalogue, and a nature which found all the real music the composition contained.

For those who would know the etiquette of the contrabass as Mr. Jiskra and his countrymen practice it, it is cheerfully reported that a trusty servant first totes the instrument on to the stage. When the artist has played the selection, the instrument is put down on its side, strings facing the audience. The artist goes off and leaves it, taking only the bow with him. The audience applauds and the artist plays again. He retires, and when the land is finally clear the trusty servant goes out and rescues the instrument; or perhaps the artist may condescend the last time to bring it away himself.

The fact that Mr. Kubelik has taken up a lad from the street and placed his money on him for four years is naturally expected to arouse curiosity as to the kind of a talent the protégé is. In the light of the Goldmark playing here one is disposed to admire the Kubelik vision in prophecy. For Kolar has all the fantasy that characterizes the Slav; has all the impulse that is the making of a great artist, and that certain undaunted courage which never hesitates at the fiercest difficulty. And the best of all, in the fiddler's

view, is the purity of intonation which keeps his instrument ringing true as a bell in big octave skips and tempi that make the ear busy to follow. Kubelik is right. His protégé can play. The concert was attended by 800 people, who enjoyed the work of the soloists and the assisting accompanists, the pianist, B. Holub, and an orchestra of twenty men under R. Rubringer.

Allen Spencer gave a recital in Kimball Hall, September 30, with the assistance of the soprano, Martha Powell. Mrs. Karleton Hackett accompanied the vocalist. The occasion was the formal beginning of the recital season of the American Conservatory, where Mr. Spencer is a member of the faculty. It is worth noting that the pupils and friends of the conservatory came to the recital in such numbers as to leave hardly a vacant seat in Kimball Hall. Mr. Spencer's selections embraced the Beethoven sonata, op. 27, No. 2; a second group, comprising Chopin preludes, etudes, the nocturne, op. 32, No. 1, and the A flat polonaise; also a third group with a Dvorák humoresque, the Leschetizky intermezzo in octaves, the Liszt D flat etude and "La Campanella." Miss Powell presented the Elizabeth aria from "Tannhäuser" and a song group, comprising Denza's "May Morning," D'Hardelot's "Without Thee" and Wilson's "Carmena."

Some seasons ago the writer went to Mr. Spencer, expressing regret that absence from the city would make it impossible to report a Spencer recital in person. "Then please send a substitute who will not be too discriminating," was the good natured reply. This time the artist comes candidly expressing doubt as to the advisability of his ever playing Chopin in public. True, his may not be the deeply imaginative style that one associates with the ideal Chopin, but in his playing of this composer he preserves the beautiful tone and brings no morbid note. One cannot say that that is a bad example. The Germans have never had the real feeling for Italian opera. The French have never felt the real Wagner; and some say, however unjustly, that if the English ever felt anything they never showed it. Yet all go on producing the foreigners, furnishing much enjoyment the while. It seems, therefore, that so long as Mr. Spencer remains the conscientious pianist that he is, he is entitled to call in his misgiving. This leaves the piano playing on this program easy to report. Good, well felt, reflective, though eminently straightforward Beethoven, presented with hands full grown to the task; reflective, if not poetic, Chopin, presented with commendable lightness of hand, and Liszt that was particularly enjoyable, nothing on the program coming more musically or more brilliantly than the "Campanella."

Miss Powell is a hard working student, who has got her voice into the most praiseworthy condition. It is produced with an ease which permits plain enunciation in either the high or low voice, and there is firmness in every tone. She has yet most to gain on the musical side, and as she is just leaving the city on a six months' tour with the popular Canadian tenor, Harold Jarvis, the daily public appearances will, doubtless, secure her the musical finish desired.

Mrs. Theodore Worcester is one of the Western pianists who will give her entire attention to concert and recital playing this year. Her recitals will be largely devoted to compositions of the modern Russian writers. Glinka-Balakireff, Glinka-Liadow, Glazounow-Blumenfeld, Stcherbatcheff and Tchaikowsky will be strongly represented, and she will give complete Russian programs where desired. For concerted works, Mrs. Worcester will use the Saint-Saëns G minor and the Tchaikowsky B flat minor concertos, though she has played the Chopin E minor and,

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in fact, an astonishing quantity of the standard piano literature of all schools. She has to her experience a very successful festival tour with the Chicago Symphony Orchestra under Adolph Rosenbecker. She has played frequently ensemble, a form of playing which she continues and enjoys with well known musicians of Chicago. Organizations desiring her appearance will have a wide choice in the selection of material available for hearing.

The Bush Temple Conservatory presented in piano recital Friday evening, October 6, the gifted young pupil of Harold von Mickwitz, Louise Love. She played the Chopin sonata, op. 58; the Grieg ballade; an etude, a valse and a scherzo by Chopin; a study by Mr. von Mickwitz, a valse caprice by Paderewski, "La Source" by Leschetizky, the Mendelssohn-Liszt "Suleika," and a Liszt chant polonaise. Mr. von Mickwitz assisted in Reinecke's impromptu for two pianos and a Schumann theme.

The pianists of any age who have so little to apologize for as Miss Love are not very plentiful. Positively expressed, this means for Miss Love a talent strikingly musical and refined without ever becoming broadly impressive. Her hands are already so well trained that technical problems which worry mature artists are dashed away by her with nonchalance. And just here follows her besetting sin. Because she can go through difficulties with no concern, she hurries and occasionally piles up her phrases in confused heaps. But whenever the composition has to do with grace, lightness, legato, and fine musical expression she is a thoroughly delightful pianist.

Mr. von Mickwitz was represented on the program as composer by a concert study which showed a facile command of the writing technique and a light, musical flavor that aroused the greatest respect for the taste of the composer. Nowhere were the themes gauged to be intense, but the quality was high class. With this brief composition, his fine judgment in the treatment of the piano in the Reinecke impromptu, and the symmetrical, technical building which he showed in the playing equipment of a very young lady, as Miss Love is, Mr. von Mickwitz looks to be on the point of earning a most creditable position among the pianist forces of the city and the West. He will play his first Chicago recital in Chicago Music Hall, Fine Arts Building, Tuesday evening, October 24, with the Schumann fantasia, op. 17, as the principal work. One is inclined to look forward to his recital with pleasurable anticipation.

A coloratura soprano who has not been heard in Chicago, Irene Armstrong Funk, comes into the field this year under the management of the Chicago Bureau Agency. Mrs. Funk was for some years a pupil of A. D. Duvivier, of Chicago. Later, she had work under Juliani in Paris, Vannucini in Florence, Italy, and for the past year she was under Jean de Reszke in Paris. She is the first American woman who has returned from study with the

great tenor. Her voice is described as a high, true soprano, and while it is especially adapted to arias in the coloratura style, she is well at home in the singing of German lieder and the modern French songs. In fact, she is said to have a splendidly fine repertoire of new French material that she sings beautifully.

The soprano, Louise St. John Westervelt, who has joined the Chicago forces of concert singers under the management of the Bureau Agency of Music, maintains for some days each week a large class of pupils at Davenport, Ia., where she has taught for some seasons. The pupils centered at Davenport are from distant parts of Iowa and neighboring cities of Illinois. This early in the season they represent Des Moines, Council Bluffs, Cedar Rapids, Decorah, Washington, Sioux City and other points in Iowa, and Rock Island, Moline and Geneseo, Ill. A number of these are holding some of the finest choir positions in that part of the country, and still others are themselves doing successful teaching in Davenport and other cities in Iowa. At the convention of the Iowa State Music Teachers' Association, assembled at Des Moines last June, Miss Westervelt was represented on the pupils' program by Ruth Easton, of Des Moines, and on the other programs of the convention by her professional pupils, Ethel Baker, contralto, of Decorah; Lillian Price, soprano, Davenport; Hilda Matthey, contralto, Davenport, and Master John Swiney, soprano soloist of Grace Cathedral at Davenport. The young singers were received with fine enthusiasm and were spoken of in terms of commendation by the Des Moines press.

Regina Watson's melodrama, "Judith and Holofernes," was presented October 5 before the Wisconsin Women's Club, in Milwaukee, by Mrs. Watson and the reader, Miss Lunt. Helene Modjeska has accepted this melodrama, and, in company with Mrs. Watson, will probably present it in Coast cities early next spring.

Mrs. Watson's school for piano playing will have at least three downtown recitals by artist pupils during the year, and at the school recitals will be held every three or four weeks, as in former years.

The mezzo contralto, Anna Miller Wood, of Boston, who spent July and August teaching in San Francisco, was en route home last week, and spent some days with friends in Chicago. Miss Wood sang a recital September 26 for the Orpheus Club of Los Angeles, the last half of her program comprising songs by Arthur Foote. Her vocal studies were begun some years ago in San Francisco. Among her very useful instructors was H. B. Pasmore, whose going to Europe was noted in this correspondence two weeks ago. She has been giving special attention to French and Russian programs of songs.

Miss Wood speaks with greatest enthusiasm of the op-

eratic soprano, Madame Tetrzinni, who has been singing at Los Angeles and who goes to the Metropolitan Opera this year. She says Madame Tetrzinni has the technic of Melba, the soft voice of Sembrich and more temperament than all of the singers.

It is definitely announced that the first of the series of recitals by artist pupils of Walter Spry will be held in Cable Hall Tuesday evening, October 17, by Alice McClung.

It has not been previously noted from this office that Mr. Spry is the newly elected treasurer of the Music Teachers' National Association, whose next annual meeting will be held at Oberlin.

With the Sunday afternoon concert to be given in Music Hall October 22 by George Hamlin, lately returned from Germany and France and still more recently received with great enthusiasm at the Worcester Festival, F. Wight Neumann will open his season of Chicago recitals. In addition Mr. Neumann has fixed the schedule far in advance, except for the appearance of Sembrich, Nordica, Burgstaller, Marie di Rohan, Alice Nielsen, Herbert Witherspoon and Ernest Thompson Seton. The schedule thus far is as follows:

October 22—George Hamlin recital, Music Hall.  
October 26—R. F. Outcault, cartoon lecture (Buster Brown), Music Hall, afternoon.  
October 29—R. F. Outcault, cartoon lecture, Studebaker Theatre, afternoon.  
November 5—Hugo Heerman and son, with pianist Scilvio Sciento, Music Hall, afternoon.  
November 12—Harold Bauer recital.

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 November 19—Shakespeare cycle with Bispham, Shotwell-Piper, Katherine Fiske and Kelly Cole, Music Hall.  
 November 24—Jerome K. Jerome lecture, Music Hall.  
 November 26—Alfred Reisenauer, only appearance in recital, Music Hall.  
 December 3—Bispham, only recital, Music Hall.  
 December 9—Calve and her company, Auditorium.  
 December 10—Ganz (Mr. Neumann's exclusive management), annual recital, Music Hall.  
 December 13—John Oliver Hobbes lecture recital, Music Hall.  
 December 31—Walter Spry recital, Music Hall.  
 January 11—Jacob A. Riis, lecture.  
 January 13—Gadski only recital, Orchestra Hall.  
 January 14—Elsa Ruegger and Marie Nichols, only joint recital, Music Hall.  
 January 21—Felix Weingartner, with New York Symphony Orchestra, Orchestral Hall.  
 January 28—Walter Damrosch, New York Symphony Orchestra, with Joseffy as soloist.  
 February 4—Kirkby Lunn recital, Music Hall.  
 February 25—Charles W. Clark, of Paris (Mr. Neumann's exclusive management), first appearance in recital.  
 March 11—Muriel Foster recital, Music Hall.  
 March 18—Ben Davies recital, Music Hall.  
 March 25—Fugno recital, Music Hall.  
 April 13—Bloomfield-Zelner annual recital, Music Hall.

Alexander MacFadyen, a young pianist pupil of Rudolph Ganz, has been engaged for a twenty weeks' tour as solo pianist and accompanist, with Leonora Jackson. Mr. MacFadyen is a pianist of rather heroic tendencies, whose stirring performance of the Liszt Hungarian fantasy in the Auditorium last June created a favorable impression upon all who were present.

The Chicago office of this paper has received the catalogue of the Peoria Conservatory of Music, founded in 1890 by Eugene Plowe, who is president of the institution. The faculty includes the founder, who is principal of the vocal department; Harold Plowe, violin department; Claudia Elyda Burkhalter, piano department; Orpha Ide Kendall, dramatic department, and Bernice B. Ellis, of the special children's department. The founder of the conservatory was joined in 1891 by his brother, Harold Plowe, and in 1892 by the other brother, Jay Plowe, then just returned from study in Berlin. The last named went abroad in 1899 for further study, and upon his return located in

Los Angeles. He is now connected with the Peoria school only as correspondent and adviser. The conservatory offers the usual music school advantages, such as the practice recitals, regular recitals, concerts, harmony classes and so forth. A pupils' orchestra under the name of the Bradley Symphony Orchestra, gives a chance for ensemble practice under the direction of Harold Plowe.

The pianist, Mary Wood Chase, will begin her recital season late in October, at Winnetka, Ill., and she will have other recitals in the vicinity in the weeks following. December 21, she will play at the Brooklyn Institute, with a number of engagements in Ohio and New York en route. January 3, Miss Chase will play for the Schubert Club, at St. Paul; January 5, for the Matinee Musicale, at Duluth. In the spring she will have a series of recitals in Illinois, Iowa, Kansas, Missouri and other Western States, with possibly a tour of the coast. Besides Miss Chase's position as one of the directors of the piano department of Columbia School of Music, she has been made director of the music department at Gorton School, Winnetka. For the work at Gorton she has the assistance of her pupils, Gertrude Gane and Mrs. Myrta Coe Rundle, who do most of the regular teaching there. Her artist pupil, Ralph Lawton, will play a recital late in October, at Hyde Park Hotel, Chicago.

Miss Chase reports that she receives from educational and musical institutions many requests for her pupils who teach, and that up to this time these requests are largely in excess of candidates who are ready to be sent.

The first of the concerts to be given in the Illinois Theatre by the Bureau Agency of Music, will be a composer recital by Alexander von Pielitz, assisted by the baritone, Hans Schroeder.

The soprano, Minnie Fish-Griffin, will probably give a recital in Music Hall late in October. Note in this issue of THE MUSICAL COURIER her change of studio and the address of her manager, Mrs. N. W. Price.

The American Conservatory announces a recital for

October 14, by Henriot Levy and E. C. Town, pianist and vocalist of the faculty, respectively.

Innes and his band have announced that they will give concerts in Orchestra Hall Sunday afternoon and evening, October 15, and succeeding Sundays until further notice. The names of the soloists are not mentioned in the prospectus.

#### Marion Green in Recital.

MARION GREEN sang a recital in September at Kokomo, Ind. In an extended report the Kokomo Tribune said in part:

Mr. Green's voice is of rare quality and it has received all the polish that careful and conscientious work could put on it. He sings with a zest that betokens the love of the born musician for his art. It is not only good to hear him sing, but good to see the pleasing manner and easy grace with which he does it. It is a rare combination, linked with a voice of such remarkable strength, resonance and beauty.

There was not a number on the program that the big audience did not thoroughly enjoy. The more pretentious things were rendered in a masterly way, and received marked evidences of appreciation, but it was in the charming melody of the folksongs that the singer won all hearts. In the singing of these things the warmth of color and sympathetic quality of Mr. Green's voice were brought out to splendid advantage.

#### Aeolian Hall Concert.

RUBY CUTTER SAVAGE, the soprano, was the soloist of the first Pianola recital of the season in the Aeolian Hall last Saturday afternoon. Ernest Hunter acted as accompanist with the Pianola. Madame Savage sang "Villanelle," by Dell'Acqua; "When Celia Sings," by Moir, and Arditi's "Se Saran Rose" in a most charming manner. Mr. Hunter directed instrumental selections by Moszkowski, Schumann, Chopin, d'Albert and Mendelssohn, and showed how Wagner's "Meistersinger" Vorspiel could be creditably played with only a boy to handle the stops.

This afternoon at 3 o'clock the first semi-weekly concert will have William Harper, bass, as soloist.

#### Hollmann in New York.

JOSEPH HOLLMANN, the Dutch 'cellist, who is to accompany Emma Eames on her concert tour, arrived in New York Monday evening from Rotterdam. Thursday evening he will leave for Toronto, where the first concert by Madame Eames and her company will be given on Friday next in Massey Hall.

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## Greater New York.

NEW YORK, October 9, 1905.

**M**E. N. FORNIER and her sister, Mlle. B. Gleise, ensemble pianists, assisted by Douglas Lane, basso, opened the season of studio musicales October 7, when a company of good size heard a matinee program consisting of some standard works and novelties, performed in artistic fashion on two pianos. There was nice unity and musical interpretation in the playing of the sisters. Mr. Lane added pleasant variety by singing songs in English, German and French, his diction always pure; he sings "The Two Grenadiers" especially well. November 1 he sings in Yonkers, and also at the Gaelic Society concert at Terrace Garden.

Sarah Bokee Halstead, of the Rutland, celebrated her mother's seventy-fifth birthday, with the help of some musical friends, October 4th. Mrs. Bokee is an ardent music lover, and enjoyed all the music as much as any person present. Lucille Marsh, May Corine, Harriet Barkley, sopranos; Clifford Wiley, John Boruff, baritones; Marta Wall, violinist (Tilli Wall is in the South); Master D. B. Gally and Mr. Curtis, in recitations, and May Welles, accompanist, each contributed to the informal program. Many persons well known in musical circles were present.

After a delightful summer in Maine, and before opening their residence-studio, 25 West Seventy-first street, H. Howard Brown and Dora Topping-Brown spent two weeks as the guest of Joseph H. Gittings, of Pittsburg, Pa. While there they did some teaching, also giving two lectures on tone production. The lectures convinced even the most skeptical of the great knowledge of voice action possessed by these teachers, the subject being presented in a clear and interesting manner. Some of the leading vocalists of Pittsburg came for lessons, among them Anne Griffiths, Helen M. Steinert, Jane Lang, Daniel Beddoe and Jack Roberts.

Belle Applegate, dramatic soprano of the Weimar Court Opera, and Rudolf King, pianist and accompanist, were the artists engaged for a series of musicales given by Mrs. H. Lee Borden in her Murray Hill Hotel apartments last week. Miss Applegate sang some fine operatic selections, and Mr. King played solos and all the accompaniments for the distinguished assemblage.

Grace Toennies, whose recital at Mendelssohn Hall last season was an artistic affair, has issued a circular stating that she will give vocal lessons.

Wesley Weyman, the pianist, has returned and resumed teaching at his studios, 80 Washington square, and also 133 Carnegie Hall.

Mme. Luisa Cappiani is expected from Switzerland October 11.

Asa Howard Geeding, who sings and teaches singing, is instructor in the Misses Tewkesbury's School and Briarcliff Regent's School. He has made a substantial place for himself in a short time.

A. Y. Cornell, conductor of the Harlem Oratorio Society of over 100 voices, announces Molique's "Abraham" for the first concert, December 7, when the regular solo soprano of Calvary M. E. Church, Louise B. Voigt, will sing the soprano part. His choir is in fine shape, and his private class takes much of his time.

Marie Cross-Newhaus left for Portland, Me., October 9, where she will assist, with Governor and Mrs. Cobb, in the mammoth reception given to Madame Eames, planned for the opening of the Maine Festival. As chairman of the musical department of the flourishing Rubinstein Club, she will again have charge of musical matters, and she is planning a series of educational affairs which will be unique.

Herman Epstein has resumed his *Recital* giving at Carnegie Hall and Bridgeport. Of his playing in the latter city the Daily Standard said:

Herman Epstein has never before appeared in Bridgeport, and he more than fulfilled the most sanguine expectations which one may have entertained. It is rarely that one hears a pianist of Mr. Epstein's ability. His beauty of tone, delicacy of touch, and the facility of his execution, combined to make a perfect whole.

### Pugno to Play Novelties.

**R**AOUL PUGNO, who is to sail for the United States October 28, is to play some works throughout the season that are novelties in this country. At his first concert, the French pianist is to perform César Franck's "Symphonic Variations." At his second orchestral concert here he will play Saint-Saëns' fantasia, "Africa." The Saint-Saëns' fantasia is Oriental in style and feeling, and is one of the most satisfactory of modern works for piano and orchestra.

### Olive Mead Quartet Dates.

**O**LIVE MEAD'S Quartet will give its four concerts on the evenings of November 14, January 9, March 6 and April 3. One of Miss Mead's early engagements will be as violin soloist with the Boston Symphony Orchestra in Cambridge, October 26.

### Elfert-Florio Resumes.

**E**LFERT-FLORIO, the tenor and singing teacher, has resumed his classes at his residence-studio, 212 West Forty-fourth street. Some of his professional pupils are now touring the country in principal parts with musical productions, and others are holding good church choir positions.

### The Guilman Organ School.

**T**HE Guilman Organ School has reopened for the season with a large enrollment of students and with bright prospects for a successful season's work. The list of new students includes those from the Pacific Coast and various parts of the country who are here to study with Mr. Carl and the faculty of the school. The course has been thoroughly revised and is up to date in every particular. In addition to the work at the organ, it embodies the many branches necessary for an organist's equipment and the duties required in choir directing and conducting. The organ students are taught by Mr. Carl and the methods are those of Alexandre Guilman. In a letter recently received from Paris the distinguished French organist complimented Mr. Carl on the results attained last year, and concluded by saying: "Bravo! Bravissimo!" The theory department will be under direction of Clement R. Gale, who has returned to New York for the season. One of the features will be the lecture course. The subjects have been selected with great care, and include:

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Hymns of the Middle Ages. Hymns of Today.  
Hymns of the Reformation. Tunes and Tune Makers.  
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The lecturers already engaged are Clement R. Gale, Mus. Bac., Oxon.; Howard Duffield, D. D., and Robert Hope-Jones. Organists who desire to prepare for the best positions of the country and fit themselves for the demands made upon them at the present time can obtain this instruction at the Guilman Organ School.

Francis Fischer Powers and his study class have just arrived from Europe, coming direct from Italy. Mr. Powers reports the most progressive summer school he has ever conducted and will return to Europe with his second class next May. He will resume lessons at once.

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## OUR EDITOR IN THE WEST.

(From the Los Angeles Express.)

AT last Marc A. Blumenberg, of THE MUSICAL COURIER, has "discovered" Los Angeles. This journal is the strongest weekly news and advertising medium of the musicians of the country. It has been published for more than twenty-five years and has attained a powerful position for a class magazine. But it had a weak point. Los Angeles was mentioned in its pages only casually, and then more often in the interest of certain individuals than for the good of the general musical interests of the city.

Recently Editor Blumenberg undertook a voyage of discovery. He was one of those persons who are well acquainted with all points of interest in Europe, but knew nothing, save by hearsay, about the Western half of his own country. With this excursion into "the wild and woolly," Marc learned some new things.

By the time he reached Los Angeles his eyes were protruding with surprise at what he saw, and his ears—well, he didn't hear our Symphony Orchestra. But he discovered, much to his surprise, that Los Angeles is on the musical map good and hard, and that the attendance on many of the better class of recitals is as large here as in the metropolis.

Now that he has returned to New York THE MUSICAL COURIER comes out with several pages devoted to music in and around Los Angeles, with especial reference to the programs given last summer at Venice. Prior to his departure he stated that hereafter this city should have adequate representation in his journal.

Incidentally THE MUSICAL COURIER quotes the interview published in the Express in which Mr. Blumenberg's ideas of the musical future of Los Angeles were stated. He reiterates the statement that this city is bound to become one of the prominent musical centres of the West.

## Harold Bauer at Worcester.

HAROLD BAUER'S masterly performance of the Tchaikowsky B flat minor concerto at the Worcester Festival inspired the critic of the Springfield (Mass.) Republican to pen the following tribute:

The great thing of the afternoon concert was an overwhelming performance of Tchaikowsky's B flat minor concerto. The work is not unknown to festival goers, that talented young American pianist, Augusta Cottlow, having played it here in 1900. But her performance, though commendable, was not big enough for the work, whereas that of Mr. Bauer was titanic. Springfield music lovers can form some notion of its quality by recalling the huge success of Teresa Carreño at the same work in a festival in your city. Mr. Bauer's rendering is very different, but equally thrilling, and in some respects even finer. The more one hears of the work of this accomplished artist, the clearer it becomes that he is the great "all round" pianist of the present time. Others have the specialties—Fachmann his feminine side of Chopin, Paderewski his cantabile, Joseffy his finesse, Rosenthal his speed, Godowsky his finger technic, etc. But is there any pianist whom one would so gladly hear in so many different things as Harold Bauer? His technic is colossal—equal to the best. His style is broad and simple, yet remarkable for the perfection with which every detail is brought out. Measure, balance, proportion—these are the things that em-

phasize themselves in his music. He plays as the Greeks would have played if the piano had been known in the days of Phidias or Sophocles. There is no other pianist who so inevitably and so beautifully does the right thing. His performance of the thrilling B flat minor concerto was an event to be marked with a red letter in the history of the festivals. The audience has never been more enraptured by a prima donna, and spent a quarter of an hour or so in extracting an encore from him—a caprice in E minor by Mendelssohn, which was dazzling.—The Springfield Republican, September 30, 1905.

## MARIE HALL IN HER PRIVATE CAR.

THE accompanying picture of Marie Hall was taken aboard the young artist's private car. Behind the violinist stands her accompanist, and a pair of bright eyes can also detect an outline of Miss Hall's chaperon. The



English violinist and her suite use this car on their travels through Europe. Besides the chaperon and accompanist Miss Hall's party, when she arrives in New York, will include her personal manager, Mr. Baring, of London.

## Many Cities to Hear van Hoose.

ELLISON VAN HOOSE has left his country home, Melody Manor, to conclude arrangements for his season. His first appearance will be with the Boston Symphony Orchestra in Boston, November 3 and 4, followed by engagements with the same organization in Philadelphia, Baltimore and New York. Mr. van Hoose will sing under the auspices of the Cecilia Society, Boston, when Saint-Saëns' opera, "Paris and Helene," will have its first presentation in this country. In December the tenor will sing Beethoven's Mass in D, with the New York Oratorio Society, and he will give numerous song recitals in the South and Middle West.

## When Reisenauer Met Liszt.

HOW Reisenauer was accepted by Liszt as a pupil, when at the age of eleven he was taken to the master by his mother, is entertainingly told by the pianist.

"When we entered the room where Liszt received," said Reisenauer, "I saw a whole story in his face. It was this: 'Oh, a Wunderkind, I suppose. What a bore!' When I showed him my letter from his friend Kohler, my first teacher, his expression changed, and his manner became friendly.

"What can you play?"

"I somehow managed to find my voice, and stammered: 'Some Bach, the Beethoven Hammerclavier sonata and Hummel concerto I can play for you.'

"Hm," said Liszt. 'The Beethoven Hammerclavier, eh? That is a pretty big morsel for so small a chap. I did not play it when so young as you are, little Master Reisenauer. Play the Bach first.'

"Ach, bravo!" cried the master, when I finished. How proud I was.

"Now the Beethoven," ordered Liszt. After that he made me begin the Hummel concerto. But as I was playing, he swept me off the stool and sat down himself, rushing through the remainder of the composition, his eyes so dreamy I knew he was thinking of the days he himself had practiced this work. That was a great habit of Liszt's. Often during class time he would fairly shove a pupil off the stool and sometimes would play on for three-quarters of an hour.

"At the end of the concerto Liszt rose and said:

"So you want to study with me, do you?"

"Yes, oh, yes!" I cried.

"Then my mother said: 'Alfred wants to give up his high school course and study only music, but that is against his parents' wishes.'

"Certainly," cried Liszt, his eyes flashing.

"But, master, you yourself did not finish the high school course," I ventured.

"And why?" cried Liszt; 'because my parents were too poor. I was made to go on the stage as a Wunderkind, when my feet were about a toe above the pedals! No, my boy; when you bring me the certificate that you have passed the examinations I will take you for a pupil.'

"There was nothing to do," concluded Reisenauer, "but accept the mandate, and wait. You may be sure I raced through my course, however, and two years later became a regular pupil."

## Vacancies in the Musurgia.

THERE are still some vacancies for sopranos and altos in the Musurgia Society. Walter Henry Hall, the musical director, will hear voices Mondays and Thursdays from 3 to 4 o'clock, at St. James Church, Madison avenue and Seventy-first street. The first general rehearsal will be held Monday evening, October 16, at the club rooms, 108 West Fifty-fifth street.

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## BROOKLYN.

BROOKLYN, October 7, 1905.

**V**ERDI, Wagner, Gounod and Puccini were the composers whose operas were sung at the New Montauk Theatre by the Henry W. Savage English Grand Opera Company during the week. The casts were: Monday evening, October 2, and Wednesday matinee, October 4:

## AIDA.

King of Egypt.....	Ottley Cranston
Amneris, daughter of the King.....	Rita Newman
Rhadames, Captain of the Guard.....	Margaret Crawford
Ramfis, High Priest.....	Joseph Sheehan
Aida, Ethiopian slave.....	Francis MacLennan
Amonasro, Ethiopian King and father to Aida.....	Robert Kent Parker
A Messenger.....	Moriora Serena
A Priestess.....	Winfred Goff
	Arthur Deane
	Alfred Best
	Millicent Brennan
Conductor, Mr. Emanuel.	

NOTE.—Miss Newman, Mr. Goff and Mr. Sheehan sang the roles of Amneris, Amonasro and Rhadames, respectively, on Monday evening; Miss Crawford, Mr. Deane and Mr. MacLennan taking the respective roles at the Wednesday matinee.

Tuesday evening, October 3:

## LOHENGGRIN.

Lohengrin.....	Joseph Sheehan
Henry I, King of Germany.....	Robert Kent Parker
Frederick Telramund, a Noble of Brabant.....	Arthur Deane
Herald.....	Thomas D. Richards
Elsa of Brabant.....	Gertrude Rennyson
Ortrud, wife of Telramund.....	Margaret Crawford
Gottfried, Elsa's brother.....	Mathilde Metz
Conductor, Mr. Schenck.	

Wednesday evening, October 3:

## RIGOLETTO.

Duke of Mantua.....	Joseph Sheehan
Rigoletto, his court jester.....	Winfred Goff
Count of Monterone.....	Oliver Clark
Sparafucile, a bravo.....	Ottley Cranston
Marullo.....	Martin L. Bowman
Borsa.....	Gentlemen of the Court.
Count Ceprano.....	Alfred Best
Gilda, Rigoletto's daughter.....	Joseph Parsons
Giovanna, her nurse.....	Gertrude Rennyson
	Helen Petre

Maddalena, Sparafucile's sister.....Rita Newman  
 Countess Ceprano.....Millicent Brennan  
 Conductor, Mr. Emanuel.

Thursday evening, October 5, and Saturday matinee, October 7:

## TANNHAUSER.

Herman, Landgrave of Thuringia.....	Ottley Cranston
Tannhäuser, Knight and Minnesinger.....	Robert Kent Parker
Reinmar-von-Sweter.....	Francis MacLennan
Wolfram von Esenbach.....	William Wegener
Walter von der Vogelweide.....	Martin L. Bowman
Biterolf.....	Arthur Deane
Heinrich-der-Schreiber.....	Winfred Goff
Elizabeth, niece of the Landgrave.....	Alfred Best
Venus.....	Joseph Parsons
A Shepherd Boy.....	George White
	Gertrude Rennyson
	Rita Newman
	Rita Newman
	Margaret Crawford
	Millicent Brennan
Conductor, Mr. Schenck.	

NOTE.—Mr. Cranston, Mr. MacLennan, Mr. Deane, Miss Rennyson and Miss Newman will sing Thursday evening, the roles being taken at the Saturday matinee by Mr. Parker, Mr. Wegener, Mr. Goff, Miss Newman and Miss Crawford.

Friday evening, October 6:

## LA BOHEME.

Rudolph, a poet; in love with Mimi.....	Joseph Sheehan
Marcel, a painter; in love with Musetta.....	Arthur Deane
Schaunard, a musician; friend of Rudolph and Marcel.....	Winfred Goff
Colline, a philosopher; friend of Rudolph and Marcel.....	Robert Kent Parker
Benoit, landlord of the Post's Attic.....	Richard Jones
Alcindoro, a marquis; in love with Musetta.....	Stephen Jungman
Pargignol, a street vender.....	Alfred Best
Mimi, a waitress of the Latin Quarter; in love with Rudolph.....	Gertrude Rennyson
Musetta, an artist's model; in love with Marcel.....	Millicent Brennan
A Sergeant.....	Arthur D. Wood
Conductor, Mr. Emanuel.	

Saturday evening, October 7:

## FAUST.

Faust.....	Francis MacLennan
Mephistopheles.....	Ottley Cranston
Marguerite.....	Moriora Serena
Valentine, a soldier.....	Arthur Deane
Siebel.....	Claude Albright
Wagner, a soldier.....	Martin L. Bowman
Martha.....	Helen Petre

First and foremost, mention should be made of Joseph Sheehan. His tenor voice has lost none of its rich, silvery quality, and on the histrionic side, Mr. Sheehan has gained immensely. Monday we saw him as Rhadames. For Tuesday night William Wegener had been advertised to appear as Lohengrin, but on account of illness Mr. Wegener could not sing. Mr. Sheehan kindly consented to be the substitute, and he filled the heroic part of the Knight of the Grail in an acceptable manner. Wednesday night again saw Mr. Sheehan as the profligate duke in "Rigoletto," and his beautiful voice never seemed in better condition. For the fourth time during the week Mr. Sheehan was again in evidence as Rudolph, the poet, in "La Bohème," an once more he delighted his host of admirers.

Gertrude Rennyson, who has been with the company several years, is another singer of remarkably versatile powers. Miss Rennyson made her reappearance Tuesday evening as Elsa, Wednesday night she was the Gilda, Thursday night the Elizabeth, and Friday night the Mimi. These diverse roles must astonish older prima donne, who insist that dramatic, lyric and coloratura roles are as wide apart as the poles.

Winfred Goff, the principal baritone of the company, is another artist of uncommon ability, as he abundantly displayed in the parts of Amonasro, Rigoletto and Schaunard, the musician. As Rigoletto, Mr. Goff grasped the subtlety of the character, and vocally his impersonation was, perhaps, superior to any other ever witnessed in Brooklyn.

Rita Newman is another highly valued artist. As an actress she has advanced many paces, and her rich mezzo voice was heard with pleasure in Amneris and Maddalena. The music of Venus is too high for her. Nevertheless, Miss Newman sings with warmth and good method.

Last year as Parsifal in the Savage production, Francis MacLennan proved a revelation. His dramatic gifts are of the highest order and his tenor voice is rarely sympathetic and flexible. Nothing more impressive on the operatic stage in Brooklyn has been seen than Mr. MacLennan's Tannhäuser, Thursday night. His conception of the part filled the most exacting demands. As this report was written Saturday morning, mention of Mr. MacLennan as Faust must be deferred.

Arthur Dean, another baritone, and talented member of the company, gave a good account of his abilities as Fred-

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 A great success was made by Mr. Hamlin. . . . What the singer offers is genuine art. His beautiful tenor voice is even throughout and in the lower as well as the upper register is equally fine.—Leipzig Abendzeitung, February 25, 1905.

Mr. Hamlin presented the songs unpretentiously with fiery passion and full glowing inspiration, which, in the direction of warmth and honest feeling, can seldom so be heard.—Dresden Neueste Nachrichten, February 22, 1905.

Mr. Hamlin is an uncommonly gifted artist. . . . It must be agreed that Mr. Hamlin's versatility was proved up to the very hilt.—London Daily News, May 23, 1905.

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erick, Wolfram and Marcel. Robert Kent Parker's noble basson and his intelligence as an actor were cause for congratulation several evenings. His farewell to the shabby old coat in the performance of "La Bohème" was one of the best numbers of the week. Ottley Granston's deep basso and his work in "Aida" and "Rigoletto" earned for this artist much favorable comment.

Morioara Serena and Millicent Brennan, two new comers, have added strength to the company. Madame Serena's Aida had some winning qualities, both in the singing and acting. Miss Brennan, as the Priestess Monday night, the Countess Wednesday night, the Shepherd Thursday night and Musetta Friday night, demonstrated that she possesses voice and adaptability that are quite extraordinary. The minor parts were satisfactory in each case. High praise must be accorded the conductors, Mr. Emanuel and Mr. Schenck. Under their capable leadership orchestra and chorus responded effectively to every motion of the baton.

Unfortunately, the colors of the New Montauk Theatre are too distressingly loud. There is too much cheap gilt, and the red walls, seats and hangings need to be toned down at least ten shades. The acoustics seem to be good.

Arthur Claassen and members of the Brooklyn Arion are making elaborate plans to celebrate the fortieth anniversary of the club Sunday, October 22, and Monday, October 23. Sunday night a concert will be given at the clubhouse, with Olive Mead as the violin soloist and an enlarged orchestra to assist the male and female choruses. A banquet and reception are to end the festivities Monday night.

Although Mrs. F. Kurth-Sieber has been giving vocal instruction for only three years since her retirement from concert and operatic singing, in that short time she has prepared many pupils for church and comic opera positions. George W. Head, bass soloist with Madame Schumann-Heink in "Love's Lottery," is one of her talented pupils. Frank Head, a brother of G. W. Head, also a bass, appeared successfully with the "Fortune Teller" Company and is now singing with his own company in a musical sketch in vaudeville.

Pearl Shay, contralto, is on tour with a musical comedy. Bessie Pyle, another contralto, has a church choir position at Bay Ridge. Another artistic pupil, who is preparing for an operatic career, is Elsa Lehrenkrauss, a soprano of much promise.

Other pupils in church positions or in concert work this season are: Mrs. James Dixon Roman, contralto; May Vail, Miss McArdle, Miss Eckhardt, J. Rhinehardt and Mrs. William B. Perry, soprano. Mrs. Kurth-Sieber's teaching this season will be mostly in her cozy residence-studio at 34 Plaza street, Brooklyn. She is also consider-

ing an offer to join the faculty of a prominent Manhattan Borough conservatory of music.

Mabel Cilley, of 1260 Forty-seventh street, Borough Park, has renamed her school in honor of the Virgil method. Hereafter it will be one of the many Virgil schools which are being organized all over the country for the purpose of bringing into use the Virgil method, as expounded by Mrs. A. M. Virgil, director of the Virgil Piano School, 19 West Sixteenth street, Manhattan. Thursday a musicale was given at the Borough Park school by C. Virgil Gordon and John H. Stephan, teachers in the New York school, and Miner Walden Gallup, the young pianist, who is studying under Mrs. A. M. Virgil. There was some excellent violin playing by Miss Clarke, and a movement from a Mozart concerto was played by Sidney Parham, a pupil of the Borough Park school.

This school is located in one of the attractive suburbs of Brooklyn and is easily accessible. Students of all ages are provided with suitable instruction, which will be at once thorough, practical, and at the same time interesting. Mabel Cilley is an experienced teacher. John H. Stephan, of the New York school, will teach advanced technic and interpretation at the Borough Park school Wednesday of each week.

#### Margaret Crawford as Ortrud.

IN writing about the new members of the Savage English Opera Company in today's review of the Brooklyn engagement, the name of Margaret Crawford was unintentionally omitted. Miss Crawford was the Ortrud in the performance of "Lohengrin" Tuesday night, and through her skill as an actress the artist achieved a real triumph.

#### Florence Turner Maley's Plans.

FLORENCE TURNER MALEY, the church and concert soprano, has planned to devote this season to song recitals and oratorio. Miss Maley is a pupil of Bouhy (Paris) and Oscar Saenger, New York. When she returned from Europe several years ago she was immediately engaged as soloist by the Church of the Pilgrims, in Brooklyn. Later she made a concert tour through the West and South, and achieved her most notable success at the Music Hall, in Cincinnati. On her return from this tour Miss Maley was engaged as soprano soloist at the Brick Presbyterian Church, Manhattan. Miss Maley resigned from the position at the Brick Church in order to give all her time to her concert engagements. Her voice is brilliant, powerful and sympathetic. Leading Western critics have highly praised this artist.

Jessie Ringen, a favorite contralto in St. Louis, arrived from Europe last week. Miss Ringen spent several days in New York and then departed for her home in the West.

#### The Broad Street Conservatory of Music.

THE Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, opened its doors for its twentieth season Monday, September 4. During the summer extensive alterations have been made, especially in the dormitories, where the capacity has been materially increased, new dining rooms and kitchens added and the whole building thoroughly renovated and made attractive.

The registration is in excess of last season, the time of many of the prominent teachers being filled before the opening day.

There have been but few changes in the faculty, the piano department being still under the personal direction of the director, Gilbert Reynolds Combs, ably assisted by a score of specially trained assistants. Dr. Hugh A. Clarke, the dean of the faculty, has had charge of the theoretical department for the past eighteen years, the course being identical with that at the University of Pennsylvania, where Dr. Clarke occupies the chair of music. Henry Schradieck, for many years director of the violin department, is one of the most renowned and successful teachers of the instrument living. Scores of the leading soloists and orchestral violinists have here profited by his instruction. The organ department is under the direction of Russell King Miller, the well known composer and concert organist. Paul Volkmann, the concert and operatic tenor, is at the head of the vocal department. Other well known teachers are: Enoch W. Pearson, director of music in the public schools of Philadelphia; Charles M. Schmitz, the 'cellist, formerly conductor of the Germania Orchestra; William Geiger, Mr. Schradieck's principal assistant, a violinist and conductor of note. These prominent teachers, together with fifty other successful instructors, make up a faculty which is unsurpassed, both from an artistic and pedagogical standpoint.

A most attractive Year Book has just been published by the conservatory, setting forth its many advantages and outlining an ideal college course of instruction. Portraits of the members of the faculty and views of the buildings add to the interest and effectiveness of this most attractive booklet.

#### Shakespeare Cycle Quartet.

THE quartet which this season will sing Grace Wassall's musical novelty, the Shakespeare Cycle, under the direction of Loudon G. Charlton, will consist of David Bispham, Kelley Cole, Katharine Fisk and Madame Shotwell-Piper. Ethel Cave Cole will be the pianist. So successful was this song cycle last year that twenty-four performances are planned for this season, beginning November 13. There was something so unique and distinctive in the idea of putting to music the sonnets of the Avon bard that it has aroused widespread interest.

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[SPECIAL DISPATCH TO THE MUSICAL COURIER.]

WASHINGTON, October 9, 1905.

CREATORE achieved one of the greatest successes of his career here in Washington last evening. Packed house, tremendous applause, superb work.

## Morgan Going to Washington, D. C.

TALI ESEN MORGAN'S going to Washington this season to give a series of oratorios has been officially decided upon. The musician will precede his work by a few weeks, in order to properly organize his plans, to talk with the people of Washington upon oratorios in general, and the necessity for choral training and preparation for it. It is to be hoped, for many reasons, that Mr. Morgan will bring here his own ladies' orchestra. They are good musicians, thoroughly trained under this leader's special direction, are obedient, ambitious, refined and manageable. Let that orchestra come by all means. It is through Katie Wilson-Greene that Mr. Morgan comes.

## Mees Back From a Musical Holiday.

M R. AND MRS. ARTHUR MEES returned from their abroad last week. After a brief but pleasant sojourn in Italy, they reached Munich in time for the Wagner Festival performances. In Munich, Leipzig and Berlin Mr. Mees met a number of his fellow students of former years and was given a most cordial reception by them as well as by the leading conductors of those cities. In London and Worcester, where he attended the Three Choirs Festival, he was likewise welcomed very heartily and was the recipient of kind hospitality.

## Corinne Welsh to Sing in Boston.

CORINNE WELSH, the contralto, has been chosen as the soloist of the first of the series of Sunday Afternoon Chamber Concerts to be given in Chickering Hall, Boston, on January 14. This series of concerts is patronized by the most prominent music lovers in that city, as the affairs are among the most artistic of the season. Hiram J. Tucker is the conductor of these events.

## Amy Robie Home.

A MY ROBIE, violinist, has returned from Paris on the Ryndam, and will be ready to resume her work October 28. Pupils can address her at her residence studio, 184 West Eighty-second street.

## Mme. de Cisneros's Success.

E LEONORA DE CISNEROS, the American contralto, made a hit at the Vienna Royal Opera recently, where she appeared as Azucena in "Il Trovatore." The Vienna newspapers speak of her "elastic figure," "noble and plastic poses," "power of gesture and dramatic expression," and her "well rounded and beautiful voice," "her splendid vocal training," "the power and timbre of her noble voice," and the "temperament and eloquence of her conception." The critics all agree for once, and Madame de Cisneros was immediately offered a permanent position at the Vienna Opera, in some senses the most important in Europe. However, the American contralto has dedicated herself to the Italian repertory and was compelled to refuse Director Mahler's tempting proposition. Madame de Cisneros will sing at Covent Garden this month, and during the winter will be one of the chief artists at the Scala sea-

son in Milan, where she is to create two roles new to Italy, in Tchaikowsky's "Pique Dame" and Franchetti's "La Figlia di Jorio." Madame de Cisneros is one of the most active American artists in Europe.

## Carl Organ Recitals.

S INCE his return from Japan, William C. Carl has completed a tour of organ concerts on the Pacific Coast with signal success, winning the highest plaudits of the press and public. The list of engagements included a series in Portland, Ore., and concerts in Tacoma, Seattle and Vancouver, B. C.

Mr. Carl was the recipient of many social honors. In addition to private dinners and luncheons, receptions were given by Mrs. William M. Sheffield, in Seattle, and Mrs. Dr. Boyle, in Vancouver.

Appended are some press comments of the tour: Mr. Carl is a musician of great ability. In his rendition there was beauty and refinement of phrasing, with buoyant animation, fine poetic sensibility and originality. His playing attracted an appreciative audience and each work admirably interpreted was highly enjoyed.—The Evening Telegram, Portland, Ore., September 23, 1905.

William C. Carl last night strengthened the favorable impression made in Portland two years ago. His fame is so widespread throughout the country that a splendid program last night was assured. His numbers covered a variety of style, and he showed himself equally master of all.—The Oregon Daily Journal, Portland, September 23, 1905.

To hear Mr. Carl is a liberal education, and his artistic work was deservedly applauded. His playing was distinguished by rare judgment and skill.—The Oregonian, Portland, September 23, 1905.

His mastery is complete. His knowledge of the instrument is broad and far reaching.—The Seattle Daily Times, September 25, 1905.

William C. Carl's achievements as an organ virtuoso has securely enthroned him among the most gifted exponents of the noble instrument upon which he performs, and the large audience which attended the recital last evening had a further opportunity of enriching their musical experience by listening to the finished style of a master executant.—The Daily Province, Vancouver, September 16, 1905.

## Conservatory Gets New Building.

A N artistic recital was given by members of the new Southside Strassberger Conservatory of Music faculty last Thursday evening in the new building at Grand and Shenandoah avenues, St. Louis, Mo. The St. Louis Grand Orchestra, Val Schopp, director, played Herold's "Zampa," Rossini's "William Tell" overture and Wagner's "Nibelungen March."

An address was made by Richard Spamer. Adelaide Kalkmann, soprano; Nathan Sacks, pianist; Hubert Bauersachs, violinist, and Mrs. B. Strassberger, accompanist, were other contributors to the program.

## Great Soloists for Washington.

M ADAME GADSKI, Harold Bauer, Henri Marteau, and Willy Hess will be among the soloists to play with the Boston Orchestra in Washington, D. C. November 7, December 5, January 9, February and March 13 are the dates of the concerts. Elgar, César Franck, Max Schilling, Dvorák, Smetana, d'Harcourt, Busoni, Glazounov and Paine are among the composers whose "novelties" will be produced.

## Harrison Bennett at Worcester.

HARRISON BENNETT made a pronounced success at the Worcester Festival. After the exacting role of Satan, in César Franck's "Beatitudes," which had been assigned to Mr. Bennett, that basso was fortunate to have the chance of appearing at the "Artist Night" concert in a Ponchielli aria, from "La Gioconda." In that number he showed his versatility by exhibiting all those vocal virtues for which there was no opportunity in his appearance as Satan earlier in the week. Mr. Bennett possesses a voice of unusual amplitude and exceptional richness of quality, and he employs these lavish gifts with all the finish and grace of an artist. The Ponchielli aria runs the gamut of the emotions very thoroughly, but Mr. Bennett was at home in them all, from the purely lyrical to the strongly dramatic. His performance was received with unmistakable evidences of delight, and, in fact, formed one of the main features of the closing concert.

Appended are a few notices from New England papers, showing what the press thought of Mr. Bennett's performance at the festival:

Mr. Bennett was warmly welcomed by the audience. His voice showed to great advantage in his well chosen selection, by Ponchielli, an aria, "Morir ella del!" from "La Gioconda." His interpretation was entirely in sympathy with the dramatic possibilities of the aria. He sang as an encore a semi-buffo song in which a flexibility of voice, remarkable for a bass, was clearly shown.—Worcester Daily Telegram.

Satan in oratorio is always a robust, stentorian person, to whom all sorts of vocal liberties are allowed. Mr. Bennett, who is remembered as a bass in Mr. Savage's English opera company, was satanic in these respects. And it should be added that Franck's Satan is not vocally subtle.—Boston Herald.

Mr. Bennett is another discovery of the festival management who meets with a hearty reception at every appearance. He used his voice as if it were a much lighter organ than it is and rolled off his encore number, the old "Lecaid," with abandon. He has given one of the greatest evidences of success with which any of the festival artists have been greeted.—Worcester Evening Post.

Mr. Bennett, who made his first appearance Wednesday evening, also drew from Ponchielli, and in the aria from "La Gioconda" revealed the same qualities of vigor and a certain not unpleasant roughness which will no doubt be mollified by experience. His voice is solid and carrying, and has the true bass timbre.—Springfield Republican.

To Mr. Bennett were assigned the Satanic verses calling upon the deep range and the dramatic quality of his big voice. He sang under suffering from a cold, but this was not noticeable. He sang with intensity and vigor that showed his powerful voice almost to perfection. This Worcester boy of some years ago is likely to be a prominent festival basso for years to come.—Worcester Evening Post.

Mr. Harrison Bennett, a new basso, made a favorable impression.—Providence Herald.

## Concert Dates for Marie Hall.

MARIE HALL is booked for four concerts with the Boston Symphony Orchestra, though she will not be heard with the organization in New York until February. Her Boston debut is to be made at a recital in Jordan Hall, Tuesday evening, November 14, with a second recital Saturday afternoon, the 18th, in the same hall. A recital is to be given in Brooklyn under the auspices of the Institute, on November 16. Her Chicago debut will be made in Orchestral Hall, Thanksgiving evening, November 30, with a second recital on the afternoon of December 2.

Mrs. B. F. Austin, organist of St. Stephen's P. E. Church, has returned from her summer vacation at Cooperstown, N. Y.

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Wed. 11—Piqua, Ohio (Evening)... May's Opera House.  
Thu. 12—Urbana, Ohio (Matinee)... New Clifford Theatre.  
Thu. 12—Columbus, Ohio (Evening)... Great Southern Theatre.  
Fri. 13—Canal Dover, Ohio (Matinee)... Hardesty Theatre.  
Fri. 13—Canton, Ohio (Evening)... Canton Auditorium.  
Sat. 14—Cleveland, Ohio (Mat. and Eve.)... Gray's Armory.  
Sun. 15—Elyria, Ohio (Matinee)... Elyria Theatre.  
Sun. 15—Akron, Ohio (Evening)... Colonial Theatre.  
Mon. 16—Pittsburg, Pa. } Twice } Exposition Music Hall.  
Sat. 21—Pittsburg, Pa. } Daily }  
Sun. 22—New York City, N. Y. (Evening) Metropolitan Opera House

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Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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## KANSAS CITY.

KANSAS CITY, October 7, 1905.

CARL BUSCH, the well known composer, now in Germany, sends a letter to his Kansas City friends this week which contains evidence of how energetic are some of the European newspaper writers. Of course, Busch's proposed journey to his fatherland had been heralded broadcast some time in advance. "All sorts of stories were printed about me," writes Mr. Busch. "While I was in Denmark several papers printed sensational reports about my life in America. These were copied by the German press. I met a German yesterday who had read one story in a Hungarian paper which should be interesting. It was on an elaborate scale and said, among other things, that one night I stole into an Indian camp to take notes of Indian singing. The savages, so the well informed writer averred, fell upon me and would have scalped me, but in the last moment General Funston arrived with troops and saved me. This beats any American journalism of which I have record up to date."

Mr. Busch played several violin numbers in Copenhagen in an orchestra of which he had been a member nineteen years ago. He is now in Berlin.

H. O. Wheeler, one of Kansas City's most distinguished orchestra leaders, was selected this year to conduct Sousa's own band in the performance of the Epperson Megaphone Minstrels in Convention Hall. This intelligence, which may not be appreciated at a distance, will appear more significant when it is known that the organization mentioned is made up of 200 Kansas City business and professional men, many of them persons of importance—especially Mr. Epperson, who is a serious minded man of wealth. The minstrels rehearse in the Commercial Club rooms, where the membership represents nearly \$90,000,000—if that be a guarantee of respectability. Sousa's band played for the minstrels last year and the great leader was so impressed that he agreed to do the same in 1905. His band will give several concerts during Carnival Week.

The Independence (Mo.) Choral Club was organized last week. Elizabeth Edwards was elected president; Proctor Kerr, secretary, and Kate Patterson, accompanist. Frederick W. Wallis, a baritone, who has a studio in Kansas City, will be the leader.

Edward Kreiser, organist and choirmaster of the Jewish Temple in this city, prepared programs of unusual interest for the New Year festival, Sunday, October 1. A double quartet composed of Carolyn Williams and Alee Barbee, sopranos; Mrs. L. E. Baird and Ann Langhorne, contraltos; Dudley Eaton and Roy Lee, tenors, and W. J. Murray and J. A. Farrell, basses, sang. The extra numbers were Allitsen's "The Lord is My Light," by Miss Barbee; Frey's "O, Lord, We Trust in Thee," by Mr. Murray, and "The Heavens Are Telling," from Haydn's "Creation," by the choir. Mr. Kreiser played, in the opening service, Guilman's "Marche Religieuse," and closing, Kretschmer's "Coronation."

A series of complimentary song recitals are to be given in October by the pupils of Charles Edward Hubach.

Dorothy Sublette, ten years old, a Kansas City musical prodigy, gave an ambitious program of piano music this week in the University Building.

Clarence Eddy, the noted organist, gave a dedicatory recital Saturday night, September 23, in the new Independence Boulevard Christian Church. The organ, costing \$7,000, is the finest in Kansas City.

## Rogers at Home and Abroad.

FRANCIS ROGERS, the baritone, reached home this week from Europe, where he has spent the greater part of the summer. With a repertory considerably augmented and with another London success to his credit, Mr. Rogers starts his present season, under Loudon G. Charlton's direction, with every indication of renewed public favor.

Mr. Rogers left this country early in May, going first to England, where he spent several weeks. His most important appearance was at Aeolian Hall, on the afternoon of June 15, when he gave a song recital. He was assisted at the piano by Bruno Huhn, and the efforts of both artists called forth marked approval from the conservative critics of the London press.

"He interpreted a comprehensive program with an ability, a refinement and a freedom from affectation that showed him to be an accomplished artist," said the Telegraph, referring to Mr. Rogers. "His voice is particularly musical in the upper register, and it was used with skill and intelligence that were extremely pleasant. 'Dit-moi que tu m'aimes' was rendered with delightful delicacy. His succeeding group of songs comprised settings by Mr. Huhn of five poems from Moira O'Neill's 'Songs from the Glens of Antrim,' which are permeated by Irish sentiment and humor."

"In enunciation," said the London Times, "he has nothing to learn, his command of language seems complete, and his interpretation, whether of classical or of modern songs, is extremely artistic. There is plenty of color and variety in his singing, yet everything is done by means of the voice alone, the grunting that is so common with 'intelligent' singers being entirely absent."

Among other places that Mr. Rogers sang in England was at a dinner given by J. P. Morgan, Jr., in honor of Whitelaw Reid. Early in July Mr. Rogers went to Frankfurt, where he devoted two months to studying German lieder and oratorio. Later, he went to the South of France, concluding his sojourn in Paris, where he spent his time profitably getting up some new French songs.

Mr. Rogers' plans include appearances in concert and oratorio, his first New York recital being set for November 27 at Mendelssohn Hall. This will be his fifth annual metropolitan concert.

## Organist a Suicide.

FREDERICK CROWELL, formerly organist at St. Paul's Church, Atlantic City, N. J., died in that place Thursday from a self administered dose of aconite. It is reported that Crowell became despondent over personal troubles. He was only twenty-six years old.

## GRATEFUL TO MISS MONTEFIORE.

HOTEL JEFFERSON,  
St. Louis, Mo., October 3, 1905.

To The Musical Courier:

In the splendid things THE MUSICAL COURIER said of me several weeks ago, I think it only fair that Miss Montefiore should have credit for the big repertory I coached with her. She is splendid to work with in adding big things, and here in this country where good teachers are few, especially those teaching arias new in this country, I wish you would give Miss Montefiore the credit she so heartily deserves in my work with her. Wishing you just the best things, I am,

Sincerely,

AMY WHALEY.

## Ruegger's Masterly Performance.

IT was the De Swert concerto for 'cello which won special commendation when Elsa Ruegger played here last time. Her performance was characterized by flawless purity of intonation and accuracy of technic, a broad, free and extremely smooth tone and a general air of mastery that stamped her as the finished artist. Music lovers generally will be pleased to know that Mile. Ruegger contemplates another concert tour this season, under the direction of Loudon G. Charlton.

## Madame Fisk Devoted to Her Art.

INDOMITABLE courage and perseverance are the qualities which have brought Katharine Fisk's talents to their present state of perfection, for never has a singer applied herself more devotedly and untiringly to her art than this widely known contralto. Her pluck in overcoming the obstacles that beset her—as, indeed, they have all artists who ultimately have achieved greatness—has been admirable, and the results have well repaid her years of effort. Madame Fisk will tour the country this season under Loudon G. Charlton's management.

## Pizzarello Home and at Work.

JOSEPH PIZZARELLO, the vocal teacher and accompanist, has arrived in New York from a three months' holiday in Europe. While at Ostende, Mr. Pizzarello passed some time very agreeably in the society of Caruso and other musical celebrities. Brussels was another city where Mr. Pizzarello found congenial friends. At his studio in Carnegie Hall Mr. Pizzarello has resumed his teaching. Besides his former pupils many new applicants have begun their careers under his guidance.

## Creatore in Pittsburg.

CREATORE and his band proved one of the great attractions at the Pittsburg Exposition. In referring to the gifted Italian's farewell week, the Pittsburg Dispatch said:

Much excellent music is included in Creatore's programs for his farewell week and apparently his work has already demonstrated the good judgment of the management in engaging him for two weeks. That Creatore is not so strenuous as of old has been noticeable since his first concert last week. The fiery Italian temperament has cooled in outward manifestation and only occasionally in the present engagement has he thrown aside all reserve, rushed off his pedestal and disarranged his hair. However, he appears to have lost none of his ability as a good musician nor his tremendous enthusiasm.

Many of last week's efforts of Creatore and his band will be repeated this week by request, and among these is the "Lucia" sextet.

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## MONTREAL.

MONTREAL, October 7, 1905.

THE first musical event of the season, which was looked forward to with exceptional interest, but proved rather disappointing, was the first appearance of the Boston Symphony Orchestra on the 2d inst., in the Victoria Rink. The program comprised Weber's "Oberon" overture; Spohr's violin concerto in D minor, No. 9; three selections from "Damnation of Faust," Berlioz; the "Faust" music from "Siegfried," Wagner, and Beethoven's C minor symphony, No. 5. Prof. Willy Hess was the soloist. Mr. Gericke, whom I often witnessed conducting the orchestra in New York, conducted on this occasion in his usual calm and subjective manner. Mr. Hess, who is indeed a very brilliant player, gave a finished and polished performance of the concerto, notwithstanding being handicapped by the bad acoustics. He was called before the audience several times. A large audience was present.

A string quartet has been organized, composed of Alfred DeSeve, first violinist; J. J. Goulet, second violinist; J. B. Dubois, cellist, and Albert Chamberlin, viola. If the organization lives as long as the members it will some day become the best organization in the Dominion.

The Mendelssohn Trio, composed of Emile Taranto, violinist; J. B. Dubois, violoncellist, and Miss Pflouffe, pianist, will give five concerts this season. They will perform trios by Beethoven, Brahms, Schumann, Schubert, Smetana, César Franck, Rubinstein and Dvorák. This organization gave very good performances last season.

The Symphony Orchestra, under the baton of Mr. Goulet, will give eight concerts this season. The first concert will take place on November 10. A prominent vocal soloist of New York is already engaged for one of the concerts.

The Windsor Hall, about which I wrote some time ago would be demolished, will remain for this season, and Marie Hall will give a concert there November 10.

Mr. Veitch, our local manager, informs me that his artists for this season so far are Henri Marteau and Gerardy. He is also negotiating for some other artists. The Boston Symphony Orchestra was also under Mr. Veitch's management.

HARRY B. COHN.

## Hans Von Schiller Available for Concerts.

W. K. ZIEGFELD is announcing in this issue of THE MUSICAL COURIER that the distinguished pianist, Hans von Schiller, will be available this year for a limited number of appearances with orchestra or in recital. Mr. von Schiller has given his time so closely to instruction and his directorship of the Chicago Germania Verein for some years that he has been less heard in public than formerly. But directors of a number of societies who know and appreciate his authoritative treatment of the heavy compositions for piano, particularly the original compositions of Liszt and the later sonatas of Beethoven, have urged him to appear. He has consented to do this, and has decided to consider a few other engagements.

The friends of Mr. von Schiller have often expressed wonder at the amount of piano literature he knows. It

is possible for him to supply any kind of program, though it is suggested that for orchestral appearances this season the Beethoven E flat concerto, the beautiful and seldom heard "Wanderer" fantasia, by Schubert-Liszt, and the Chopin F minor concerto will be used preferably. For recitals the Beethoven sonatas, op. 111 and op. 106, will be used, besides almost any of the smaller sonatas of the master. It is recalled that during his residence in Germany Mr. von Schiller gave some seasons almost exclusively to the playing of the sonatas and concertos by Beethoven. But Schumann, Chopin and Liszt are as easily available.

Parties desiring to negotiate will please address Mr. Ziegfeld early, as correspondence on Mr. von Schiller will be open only for a brief period.

## Hamlin Worcester Success.

GEORGE HAMLIN, who was the principal tenor this year at the Worcester Festival, met with marked success.

Here are some of the principal press comments which have already appeared:

The feature of the performance was the manly and musicianly singing of Mr. Hamlin, who has come back from Germany with his art ripened, mellowed and ennobled.—New York Tribune, September 28.

Of the solo singers George Hamlin rose to the greatest heights in his eloquent delivery of the impassioned tenor solo in "The Beatitudes."—New York Times, September 28.

The most notable individual triumph perhaps fell to Mr. Hamlin in his solo in the Fourth Beatitude.—Mr. Hale of the Boston Herald, September 28.

## Other notices read:

Mr. Hamlin's superb voice, that of the naturally gifted musician and the experienced singer, rose to its full beauty and power in the tenor solo, "Dark Fear Brooded O'er the Land," swelled and rose again to the height of brilliancy in the "Purity, Holiness" solo.

If ever a festival tenor held his audience completely enthralled, Mr. Hamlin did last night. Such his fame; he is counted upon always thus to acquit himself.

Mr. Hamlin's voice is used with great intelligence and skill. It was a pleasure to hear the phrases sung according to the meaning of both words and music. One of the most enthusiastically received passages was at the end of the tenor solo in the Fourth Beatitude.

Mr. Hamlin made his fourth appearance in Worcester last night and added to the good opinion in which he has always been held by patrons of the festival.

The vocal part of the prologue was sung by Mr. Hamlin, whose wonderfully pure enunciation and masterful delivery impressed strongly, and won for him rounds of applause. Mr. Hamlin's work was one of the most enjoyable features of the program.

## Many Demands for Marteau.

MARTEAU, a great violinist and a favorite everywhere, is booked for nearly every day in the month of February. His manager, R. E. Johnston, has but a few dates open for Marteau's limited tour.

## Frieda Stender in Ohio.

FRIEDA STENDER will be heard this week at Columbus, Ohio; Delaware, Ohio; Utica, N. Y., and Poughkeepsie, N. Y. Next week she goes South and in early November she begins a short tour in Canada.

## Alberto Jonas in California.

THE following editorial is from the Musical Review, of San Francisco:

Quite a distinguished visitor is taking advantage of the vacation time to examine San Francisco's climate. Alberto Jonas, the eminent piano virtuoso, whose fame extends over several continents, has grasped the opportunity to visit California, and has been a guest of San Francisco for the last two weeks. Mr. Jonas is extremely enthusiastic over this city, and says he was agreeably astonished to find such delightful weather. He was told in the East that California was just as hot as the Eastern States, and consequently was at first undecided as to whether to come or not, but now he is so delighted that he would like to stay forever. But duty calls him to Berlin, where he expects to locate permanently. He was director of the Michigan Conservatory of Music for several years, but is obliged to withdraw from that institution as teacher as he has accepted an offer for a European concert tour which includes Paris, Berlin, Vienna and London, and, for the first time in his life, Spain, of which he is a native. Mr. Jonas, during his residence in Paris, will accept a limited number of pupils, as his enviable reputation as a virtuoso will always attract a large number of knowledge seeking students. Personally Mr. Jonas is one of nature's noblemen, one of those magnetic personalities who conquer you at first sight and who, by reason of their refined and cultured personality, make a last impression upon your heart. Mr. Jonas' place at the Michigan Conservatory as instructor of piano will be taken by Victor Benham, of London, a pianist of wide reputation and an artist of ability. Mr. Jonas expects to meet his wife, Mme. Elsa van Grave-Jonas, a member of an old German family of the nobility, a favorite pupil of von Bülow and a pianist of wide reputation, in Los Angeles, whence she will accompany him to this city. While in San Francisco Mr. Jonas was lavishly entertained by prominent musical and society people.

## Hambourg in South Africa.

ADDITIONAL criticisms of Mark Hambourg's recitals in South Africa follow:

It was very pleasant to see so large an audience as that which assembled in the Town Hall last night, but, after the phenomenal performance given by Mark Hambourg, and the unbounded enthusiasm he created, we shall be surprised if there is an empty seat in the hall this evening, when he will give his final recital. Durban audiences are not demonstrative, but the marvellous playing of Mr. Hambourg fairly took those present by storm, and no pianist who has ever been in the town has succeeded in so completely commanding the attention of his hearers as Mr. Hambourg did last night. Criticism pales before such playing. \* \* \* No pianist we have ever heard in this country can be mentioned in the same breath. Those who are able to speak with knowledge and authority rank him as the musical descendant of Rubinstein, but, be that as it may, the fact remains that he is in the very front rank of living pianists of the present day, and is an artist of a fine intellectual temperament, a musician of the highest attainments, and a performer in possession of all that is to be known of piano technique.—The Natal Mercury, August 9, 1905.

Brilliant beyond description was the second recital given by Mark Hambourg in the Wanderer's Hall last night. The building was crowded and the audience perhaps the most enthusiastic that any musician has appeared before in this town. Tchaikowsky's great piano concerto was the most exacting number on the program, and with Benno Sheck at the second piano, it was played with marvellous effect. It is quite impossible to describe the brilliancy of the performance, or the effect it had on the audience. The whole recital was marvellous, and surpassed the first night's concert by as much as that surpassed the efforts of other pianists who have been heard in South Africa.—The Transvaal Leader, August 15, 1905.

The crowning success of the M. Hambourg series of recitals was the concert given in His Majesty's Theatre last night. The building was crowded, and though the stage was used to accommodate a large number, many people were turned away. The audience greeted each number with remarkable enthusiasm, and time after time the great pianist had to bow his acknowledgments.—The Transvaal Leader, August 21, 1905.

Hermann Hans Wetzler and Mrs. Wetzler sailed for Europe last week, and will make an indefinite stay abroad.

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**R**EGINALD DE KOVEN has scored a bullseye with "Happyland," and as a musical archer veritably has created his "Robin Hood" championship record. It is a real comic opera score in De Koven's best vein, from dignified overture to joyous finale. With its delightful rhythmic qualities in orchestral and vocal ensemble, as well as charm and daintiness in the solo and duet numbers, the opera is a pleasing example of clever musicianship. That Mr. DeKoven has aptly colored every artistic idea in Frederick Ranken's clever libretto is very evident.

De Wolf Hopper in the stellar role of King Ecstasticus of Elysia, never had a part so appropriate to his abilities as a singer and comedian, nor one that so greatly delights the hosts of admirers of his art. It has greatly increased his popularity, and deservedly so, for an actor who can sing pleasingly is a rara avis in these days of nasal comedians.

His topical songs, "Mimette, My Human Mermaid," and "How I Love Flowers," are capably sung, with attention to tone and enunciation that enhance their humor. He admirably represses his erstwhile disposition for boisterousness and horseplay and provides comedy that is decidedly entertaining.

Marguerite Clark, as Sylvia, daughter of Ecstasticus, greatly improved in voice and acting since last seen here, sang her solos, "Robin" and "Twas the Rose," in a charming manner, and also danced prettily.

Estelle Wentworth and Bertha Shalek had little singing to do, but did that little well. Miss Shalek's voice is exceedingly sweet and made one wish to hear more of it.

John Dunsmuir's big and rich bass voice was heard to great advantage in "A Soldier of Love Am I" and "Black Sheep." He uses his voice well and has a good stage presence. He is a prototype of some of our former comic opera basses who went abroad to study for grand opera and have never been heard of since. It's to be hoped he won't follow suit.

Joseph Phillips contributes a brace of solos, with a fresh young tenor voice that admirably suits his role of Prince Fortunatus.

Ada Deaves, as the regulation comic old maid of comic opera, shares the honors in the lesser parts with Messrs. Danforth, Wolff and Casey.

The chorus is a well trained body of singers, youthful and good to look upon, and sing with spirit and musical intonation.

It might be added that no more artistic scenic equipments have ever graced a local production, and it is well

staged by R. H. Burnside. As for the sartorial accessories, some women might deem the country that provided them a "Happyland" indeed. The cast is:

Ecstasticus, King of Elysia.....De Wolf Hopper  
Sphinxus, his confidential adviser and keeper of secrets.....William Wolff  
Altimus, King of Altruria.....William Danforth  
Fortunatus, Crown Prince of Fortunia.....Joseph Phillips  
Pedro, his servant.....Frank Casey  
Apollus, Captain of the Elysian Hussars.....John Dunsmuir  
Adonia, Lieutenant of the Elysian Hussars.....Carl Haydn  
Paprika, a lady of Altruria.....Ada Deaves  
The Lady Patricia.....Elysian Ladies { Estelle Wentworth  
The Lady Alicia.....of Honor. { Bertha Shalek  
Sylvia, daughter of King Ecstasticus.....Marguerite Clark

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

"The Year's at the Spring." (Song.) Mrs. Tewksbury, Peoria, Ill.

"The Year's at the Spring." (Song.) Dr. Ion Jackson, The Weirs, N. H.

"The Year's at the Spring." (Song.) Miss Adda Blakeslee, Des Moines, Ia.

"The Year's at the Spring." (Song.) Miss Fraleigh, Everett, Mass.

"The Year's at the Spring." (Song.) Miss Grace Baker Marshall, San Francisco, Cal.

"The Year's at the Spring." (Song.) Mrs. Benj. Guckenberger, Gloucester, Mass.

"Shena Van." (Song.) Miss Louise Barili, Atlanta, Ga.

"Shena Van." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.

"Shena Van." (Song.) Miss Willetts Hammond, Dayton, Ohio.

"June." (Song.) Miss Louise St. John Westervelt, Decorah, Ia.

"June." (Song.) Mr. M. J. Dwyer, Boston, Mass.

"Fairy Lullaby." (Song.) Mr. M. J. Dwyer, Boston, Mass.

"Autumn Song." (Song.) Mr. Paul McCarty, Grand Rapids, Mich.

"Autumn Song." (Song.) Miss Ester Rankin, Dayton, Ohio.

"Go Not Too Far." (Song.) Miss Ester Rankin, Dayton, Ohio.

"Ah, Love but a Day." (Song.) Mme. Ragna Linne, Peoria, Ill.

"Ah, Love but a Day." (Song.) Miss Louise Barili, Atlanta, Ga.

"Spring." (Song.) Miss Josephine Martin, Boston, Mass.

"Minuet, Italian." (Piano.) Mr. Arthur Foote, Peoria, Ill.

"Harlequin." (Piano.) Miss Margaret Glendinning, Denver, Col.

"Pantalon." (Piano.) Miss Leah Z. Barber, Somerville, Mass.

"Pantalon." (Piano.) Miss Edith Allam, Denver, Col.

"Promenade." (Piano.) Miss Margaret Glendinning, Denver, Col.

"Pierrot and Pierrette." (Piano.) Miss Nellie Hendricks, Denver, Col.

"Columbine." (Piano.) Miss Mary E. White, Denver, Col.

"The Rose of Avontown." Miss Grace Longley and Ladies' Chorus. The Weirs, N. H.

H. Clough-Leighter.

"O Heart of Mine." (Song.) Mr. W. Gray Tisdale, Colorado Springs, Col.

"O Heart of Mine." (Song.) Miss Harriet Whittier, Boston, Mass.

"O Heart of Mine." (Song.) Miss Leola Spofford Stone, San Francisco.

"O Heart of Mine." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.

"The Magic Hour." (Song.) Miss Anna M. Durkin, Boston, Mass.

"April Blossoms." (Song.) Miss Feilding Roselle, Chambersburg, Pa.

"Across the Fields to Anne." (Women's Voices.) Harmonie Chorus, Davenport, Ia.

Arthur Foote.

"An Irish Folk Song." Miss Feilding Roselle, Chambersburg, Pa.

"An Irish Folk Song." Miss Nativia Mandeville, Pawtucket, R. I.

"I'm Wearin' Awa'." Miss Martha M. Newman, Ferrysburg, Ohio.

"I'm Wearin' Awa'." Miss Ernestine Harding, Boston, Mass.

"The Rose and the Gardener." Mr. Perley Dunn Aldrich, Philadelphia, Pa.

"Land o' the Leal." Miss Ernestine Harding, Boston, Mass.

"Land o' the Leal." Miss Martha M. Newman, Ferrysburg, Ohio.

"Loch Lomond." Mrs. Clara T. Purdy, The Weirs, N. H.

"Loch Lomond." Mr. Frank Hemstreet, Englewood, N. J.

"When Spring Comes Laughing." Mr. Frank Hemstreet, Englewood, N. J.

"O Swallow Flying South." Miss Anna Miller Wood, Meadville, Pa.

"Memnon." Miss Anna Miller Wood, Meadville, Pa.

"On the Way to Kew." Mrs. B. D. Connelly, Davenport, Ia.

"Love Me If I Live." Mrs. Benj. Guckenberger, Gloucester, Mass.

Etude Arabesque, op. 42, No. 2. (Piano.) Mr. William H. Sherwood, Chicago, Ill.

Etude Arabesque, op. 42, No. 2. (Piano.) Mr. William H. Sherwood, Fairbault, Minn.

Toccato in C minor, op. 30, No. 3. (Piano.) Mr. William H. Sherwood, New York City.

Poems after Omar Khayyam, op. 41. (Piano.) Mr. William H. Sherwood, New York City.

Sonata for Violin and Piano, op. 20. Mr. Herbert Butler, Mr. Arthur Foote, Peoria, Ill.

"Bugle Song." (Men's Voices.) Apollo Club, St. Louis, Mo.

Margaret R. Lang.

"An Irish Love Song." Mr. Frederic Warren, London, England.

"An Irish Love Song." Miss Edith Miller, London, England.

"An Irish Love Song." Miss Anna Miller Wood, Meadville, Pa.

"An Irish Love Song." Miss Robinson, Des Moines, Ia.

"An Irish Love Song." Miss Fielding Roselle, Chambersburg, Pa.

"An Irish Love Song." Miss Nativia Mandeville, Pawtucket, R. I.

"An Irish Love Song." Miss Willetts Hammond, Dayton, Ohio.

"An Irish Love Song." Mrs. Clara T. Purdy, The Weirs, N. H.

"An Irish Mother's Lullaby." (Song.) Mr. E. A. McAllister, New York City.

"After Love's Death." (Song.) Miss Bertha C. Schaefer, Grand Rapids, Mich.

"Song of May." (Song.) Miss Jessamine Pike, Cleveland, Ohio.

"Day is Gone." (Song.) Mrs. L. S. Tewksbury, Peoria Convention.

John W. Metcalf.

"Love Is My Life." (Song.) Miss Leola Spofford, San Francisco, Cal.

"Love Is My Life." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.

"Afterglow." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.

"The Night Has a Thousand Eyes." (Song.) Miss Leola Spofford, San Francisco, Cal.

"The Night Has a Thousand Eyes." (Song.) Miss Helen Lockwood, Cincinnati, Ohio.

"Until You Came." (Song.) Miss Hallie Gilbert Foster, Salt Lake City, Utah.

"Until You Came." (Song.) Miss Sadie B. Kinney, Grand Rapids, Mich.

"Among the Heather." (Song.) Miss Katherine Shonk, Dayton, Ohio.

"Among the Heather." (Song.) Miss Ruby A. Taylor, Grand Rapids, Mich.

"Each Hour You Are Away." (Song.) Mrs. Grace Tatum, Dayton, Ohio.

"Absent." (Part Song.) Novello Davies Part Singers, London, England.

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## Another Homer Moore Pupil.

GEORGE C. CARRIE, tenor, now singing at the concerts of the Maine Musical Festival, is scoring a success of which he and all interested in him have reason to be proud. Mr. Carrie has been a pupil of Homer Moore for a number of years, and has risen from a pleasing parlor singer to the position he now occupies, with his career hardly begun. He has sung in concert with Madame Nordica, and is now engaged for appearances with Madame Eames. His voice is thoroughly musical, high (including easily the D flat of the "Cujus Animam"), powerful enough for "Lohengrin." Regarding his success at the concert in Bangor last Thursday evening, when Wagner's opera just mentioned was sung, the Bangor News says:

Mr. Carrie sings with power, purity and distinction and on more than one occasion dominated his companions—partly because of opportunity, partly from natural talent. He has a voice richly endowed with tonal beauties, all of which have been improved to the utmost by what has evidently been a long course of study and preparation. Opera in concert form seems rather emasculated at best, yet in his opening number he was so bold as to add a touch of something closely approaching real acting to the dramatic words of his song—a touch of acting which, thanks to the power of his noble voice, rang true and not ridiculous against the prosaic background of broadcloth and white muslin on the brilliantly lighted stage.

## More Bookings for Eddy.

FRIDAY evening of this week Clarence Eddy will dedicate a new three manual organ in the First Congregational Church at Kalamazoo, Mich. Recitals in the near future by this renowned organist will be given at Symphony Hall, Boston, November 1; at Carnegie Hall, Pittsburgh, November 4 and 5, and at Ashland, Ky., November 6 and 7. Many professional organists from all parts of the country have urged Mr. Eddy to accept them as pupils. Mr. Eddy is considering these requests, and should he reach a conclusion favorable to the applicants he may locate permanently in New York and devote some of his time to teaching.

The following paragraphs refer to Mr. Eddy's recent recitals in the West:

A dedicatory organ recital was given last night at the Independence Boulevard Christian Church, Independence and Gladstone boulevards, by Clarence Eddy, one of America's greatest concert organists, assisted by the Prospect Avenue Christian Church choir. The organ was recently installed in the new church and the recital was held in honor of its installation. Nine numbers were given on the organ by Professor Eddy, and were appreciated heartily by the audience. After each number the veteran organist was escorted and time and again he was compelled to intersperse the numbers on the program with more than one number in response to the plaudits of his listeners. Three of the selections had been dedicated to Professor Eddy and one, "Pilgrims' Chorus," from "Tannhäuser," was of his own arrangement.—The Kansas City Journal, September 24, 1905.

Clarence Eddy, of New York, is said to be America's greatest concert organist. Of the 1,000 persons or more whose privilege it was to listen to his concert at the new Independence Boulevard Christian Church last night, it is certain that not one was willing to dispute his right to that distinction. He played his own arrangement of "Pilgrims' Chorus" from "Tannhäuser." When he finished the final grand notes of the Wagner selection his hearers stirred suddenly in their seats as if to break some spell which held them.

In contrast to the Wagner number was Mr. Eddy's rendition of a simple selection, "The Sandman," by John Carver Alden. There was the same rapt attention to the plaintive, intensely sweet strains of harmony which the organist imparted to this selection. Selections from Gounod, Schubert, Bach, Baldwin and others were given with the same master touch and perfect knowledge of the instrument.—The Kansas City Star, September 24, 1905.

## Benedict on the Voice.

FRANK J. BENEDICT has published a little booklet, "Musical Possibilities of the Average Voice," which is full of sound common sense. Some of the captions are "Value of the Gift," "Vocal Poise," "Effect on the Health," "Lost Voices," "The Age to Begin" and "Construction versus Destruction." Mr. Benedict has a dozen unusual voices in process of development, all of whom will be heard of "one of these days" to quote him. Experienced organist and musician, thoughtful student, Mr. Benedict has the faculty of creating confidence, and so developing all that is in the singer.

Marguerite Hall is to be the vocal teacher at Miss Knox's school at Briarcliffe Manor this season. She joins Karl Grienauer in a recital at Mendelssohn Hall on the evening of November 23. Some Western dates are developing.

## Mrs. Rider Kelsey in Maine.

CORINNE RIDER KELSEY is singing this week in the Maine festivals in Portland under the conductorship of William R. Chapman. Last week she sang in Bangor, also under Mr. Chapman's direction, and, as is the custom with exceptionally successful artists, captivated her audience after her first number. Her singing as Elsa in "Lohengrin" was a truly artistic triumph, and the Bangor News had the following to say concerning it: "Mrs. Kelsey has been gifted with a vocal organ wonderfully clear, brilliantly true and marvelously high. It carried conviction in the solo passages, and in the ensemble work rang bright as the tinkle of silvery bells above the thunder of the orchestra and the swelling volume of the chorus." The Bangor Commercial had the following to say of her singing: "Her voice is remarkably pure and sweet, and she is most artistic in temperament. It can be well believed that she is among the coming great singers of the country, and she merits the distinction of being the best concert soprano in New York."

## Dr. H. G. Hanchett's Second Lecture.

IN the course of "free lectures" provided by the board of education at the Commercial High School, West Sixty-sixth street and Broadway, Dr. Henry G. Hanchett is giving a series of six analytical piano recitals on the general subject "Studies in Musicianship." This evening the topic will be "Methods of Musical Composition," and the program of illustrations to be performed is as follows: Bach, fugue in C minor (clavichord, Part II); Liszt, "Forest Murmurs"; Saran, fantasia in the form of a sonata, op. 5, allegro, romanza, scherzo, rondo; Rubinstein, melody in F; Mason, "The Silver Spring"; Schumann, "Bird as a Prophet," op. 82, No. 7; Wagner-Liszt, "Spinning Song" from "The Flying Dutchman," and Chopin, ballade in A-flat, op. 47.

Another series of musicales, similar to those given by Mrs. Thomas Henry Whitney, regent of the Cliff Dwellings Association, will be held in the ballroom of the Nevada. The first meeting and musicale is announced for the afternoon of October 20.

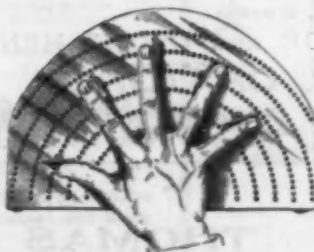
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## CINCINNATI.

CINCINNATI, Ohio, October 7, 1905.

**W**ITH the coming of Mr. Van der Stucken last Monday, returning to the scene of his activities in the pink of robust health, the May Festival situation was cleared up satisfactorily. He called upon Edwin W. Glover, the former local chorus conductor, and in conference with him Mr. Glover decided to withdraw altogether from any active connection with the preparatory work for the next festival.

The board of directors made the official announcement that the next May Festival would be held in Music Hall May 1 to 5, inclusive. The chorus rehearsals will be resumed in Greenwood Hall next Monday evening under the personal direction of the musical director. All persons who sang at the last May Festival, those who have joined the chorus since then, and all other ladies and gentlemen who would like to become members, have been cordially invited to attend. The festival will open with a musical concert to Theodore Thomas, at which Bach's cantata "God's Time Is the Best" and the Brahms "Requiem" will be sung. Two important novelties by modern composers for chorus, orchestra and soloists will be announced later. Sir Edward Elgar and Lady Elgar will be the special guests of the festival, and they will arrive about two weeks before the concert. One of the festival evenings will be given to the great English composer, and he will conduct his oratorio "The Apostles" and probably another chorus work, "The Dream of Gerontius."

The soloists have not been definitely engaged. The foreigners who will likely be selected are Muriel Foster, Madame Galski, Ffrangcon Davies—also one of the great English singers for "The Apostles" at the suggestion of Sir Edward Elgar. Herbert Witherspoon and a few other Americans have also been spoken of.

Lawrence Maxwell, Jr., president of the Festival Association, made the following special announcement:

"Mr. Van der Stucken was selected as musical director of the festival after thorough investigation and careful consideration of the subject on the part of the board of directors and with the unanimous approval of the stockholders of the association at their annual meeting. His reputation as a musician and as conductor of orchestra and chorus rests upon what he has accomplished in New York, Indianapolis, Buffalo and other cities of the United States, and in Europe, where, in 1892, the concerts given under his direction by the Arion Society of New York attracted the favorable notice of Continental critics. Mr. Van der Stucken has agreed to hold the weekly rehearsals and train the chorus himself."

Sidney C. Durst, who has resigned as festival rehearsal accompanist, will be superseded by George Schneider, who for several years filled the position satisfactorily.

The spirit of the festival board may best be gathered from the following paragraph of the memorial which it adopted after the death of Theodore Thomas:

"In the shadow of his death we pledge ourselves to continue the work which he began, and to maintain the Cincinnati festivals on the plane of excellence where he placed them, and in the spirit of conscientious endeavor and high artistic purpose with which he endowed them."

The first rehearsal of the Orpheus Club on Tuesday evening was the most brilliant opening that popular organization has ever had. The enrollment of active members now reaches eighty, the largest number in the fourteen years of the club's history. With eighteen first tenors, nineteen second tenors, twenty-two first basses and twenty-one second basses, the balance of parts is all that can be desired. With such excellent material at hand it is no small wonder that Mr. Glover and the board of directors are enthusiastic over the coming season. The concert dates selected are

Thursday evenings, December 7, 1905; February 15 and April 26, 1906. The soloists will be announced in a few days.

Marcus B. Kellerman, basso, is one of the recent additions to the first basses of the Orpheus Club.

Mrs. William McAlpin will present her talented pupil, May Perin, in an evening of song at the St. Nicholas October 20. The list of patronesses has already reached sixty.

A well known and talented quartet from the College of Music appeared during the past week at the Bowling Green (Ky.) Chautauqua in concert work. The company includes Olive Frank Robertson, pianist; Lucy Logan Desha, soprano; Florence Hardeman, violinist, and Mathilda Stuebing, reader.

George Rogovoy, teacher of 'cello at the College of Music, will accept a limited number of students during the school year. Mr. Rogovoy contemplates much recital work during the present season and will give a concert in the Odeon shortly.

Louise Dotti, the operatic star, who has retired from the stage to devote her time to coaching and occasional concert work, is busily preparing a number of advanced students for professional work. Madame Dotti is at the College of Music every day to meet prospective students.

J. A. HOMAN.

## Recitals by Rive-King.

**JULIE RIVE-KING** is booked for recitals in Milwaukee, October 24, and in Minneapolis, October 27. In Minneapolis Madame Rivé-King will play a Chopin program. Madame Rivé-King has resumed her teaching two half days in the week at Carnegie Hall. This year she is also to teach one half day at a fashionable private school in New York and another half day in one of the large New York hotels.

Madame Rivé-King has a number of professional pupils who are winning reputations for themselves and glory for their teacher. Clara Dunn, one of them, has recently toured the West with success. Some of Miss Dunn's press notices will be published later.

## Calve Ticket Sale in Brooklyn.

**THE** sale of tickets for Madame Calvé's concert in Brooklyn has been opened at Wissner Hall, Fulton street and Flatbush avenue. Madame Calvé and her company will appear at the Baptist Temple, Election Day afternoon (November 7, at 3 o'clock).

## Gerardy's Elaborate Repertory.

**GERARDY**, the great 'cellist, sent an elaborate repertory to his manager, R. E. Johnston, for this season, and in his letter he says there is "nothing more written for the violoncello," and from this the people should pick out what they want. I am ready, and therefore I hope everybody will be satisfied."

Gerardy's tour will extend from the Atlantic to the Pacific. He will play in all the leading cities of America and also in cities that may be called towns, but nevertheless they want to hear the great Gerardy.

Dora Marrow, a pupil of Jessie Shay, is to give a recital at Knabe Hall, October 25, assisted by Charles A. Beck, baritone.

## PORTLAND.

PORTLAND, ORE., October 4, 1905.

**O**CTOBER 9 has been set aside as Music Day, at the Lewis and Clark Fair. Great interest is being taken in the occasion, and nearly all Portland's prominent musicians are bending their energies to make it a genuinely representative day. There will be music practically everywhere, every hour of the day, a grand matinee concert in the Auditorium, and exercises and a grand final concert in the Auditorium again in the evening.

Mrs. E. E. Coovert, contralto, who has been studying in Germany for two years, made her Fair début at one of the Eilers musicales last week.

E. M. Courtienne has just finished a concerto for piano and orchestra. The composition is said to be of great merit. It will be played by Mr. Courtienne at his next recital.

A Philharmonic Society has just been organized in Portland. Prof. G. W. Goodrich, organist of St. David's Church, is director.

Anna Ditchburn's farewell recital was a notable musical event of the past week. Miss Ditchburn has gone to Chicago for a year's study in music and elocution.

Ella M. Connell, who has been studying piano in Chicago for the past two years, has returned to Portland.

Portland is to be favored with a number of new musicians this winter. Beatrice Maltman, dramatic soprano, is here from New York; Claire Monteith, baritone soloist, expects to remain in Portland, and also S. H. Allen-Goodwin, tenor, of New York, and Mary Luger, contralto, of Chicago.

Arthur L. Alexander has returned from Paris and taken the position of organist and choir director of the Church of the Immaculate Conception.

Jennie Norelli's concert Saturday evening, was an artistic triumph. This is the Swedish prima donna's first appearance in the city of her adoption for five years, and society and music folk were out en masse to hear her. Among her numbers were recitative and aria, "Ah Fors' e Lui," from "La Traviata"; "Visai d'Arti," from "La Tosca"; "Caro Nome," from "Rigoletto," and "Ardon Gl'Incensi," from "Lucia di Lammermoor. In addition she sang some charming ballads and Swedish folk songs. At the close of the concert, after acknowledging repeated recalls, she lingered on the stage to shake hands with old friends and receive congratulations.

## Carpi Back in Florence.

**VITTORIO CARPI**, the distinguished baritone and teacher, has returned to his villa and studio in Florence, Italy, after a restful summer passed in the Alps. Mr. Carpi has a large class of pupils, including some Americans with good voices. During the season musicales will again be a feature at the Carpi villa.

Georg Liebling played on August 16 at Kissingen with the Kaim Orchestra from Munich (Tschaikowsky concerto) with such success that he was re-engaged to play the same work also at Munich on October 31.

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## MUSIC IN HOLLAND.

THE HAGUE, September 30, 1905.

SINCE my last letter Mr. van der Linden has given up the fight before the campaign has really begun. But he is firmly decided to endow us in the next season with a national opera. Till then we must be satisfied with the French opera of The Hague and the Italian opera of Amsterdam. The former opens Saturday with "Romeo and Juliet." Several artists of the former season are engaged again, among others your countrywoman, Miss Scolor. As usual, the direction is very prudent with its communications about the repertory, but it is certain we will have new operas by Leroux, Messager, Mascagni and Giordano.

The season at Scheveningen is just ending. It has been a very brilliant one, by reason, however, of the soloists who appeared rather than because of the orchestral novelties. Of the former must be mentioned in the first place the celebrated violinist, Lady Hallé, who, though nearer seventy than sixty, achieved a splendid triumph with concertos of Bruch and Beethoven and Tartini's "Trill du Diable." The concerto of Beethoven was this week performed once more by Anton Witek, and rarely so much enthusiasm was displayed in the Kurhaus as on that occasion. The Queen widow of Italy was at the concert.

The season bids fair to be more crowded even than its predecessors. The number of concert agents increases, and with it the number of concerts, and so the already unhealthy state of things will become more unhealthy still. In a following letter I will be able, perhaps, to give you more details about coming things; the fact is that half of the most celebrated artists of the world and some of the best string quartets will dispute with each other the favor (and the cash) of the Dutch public.

Dr. J. DE JONG.

## BEATRICE EBERHARD TO GIVE CONCERTS.

BEATRICE EBERHARD, the talented young violinist, who met with a cordial reception upon her professional debut in concert at the Waldorf-Astoria last spring, will be heard considerably in public this year. In addition to giving several concerts in New York and adjacent cities this autumn, Miss Eberhard will take part in several "at home" musicales under distinguished social patronage.

During the winter she purposes giving a concert in Mendelssohn Hall, to be followed with a tour of New England. In preparation for this season's work she has spent the entire summer studying violin repertory, with an energy and perseverance exemplifying genius. In her recent pub-

lic concert she not only showed marked talent and skill in technic and powers of memory in mastering a diversified and difficult repertory of concertos and sonatas, but demonstrated the rare quality of playing with a fullness of sympathy, interpreting the classical compositions in a way that conveyed distinctive impressions of the ideals aimed at by the composers.

Bright modern compositions as well as some almost unknown works of early masters make up her repertory which includes concertos by Beethoven, Mendelssohn,

evinces a keen appreciation of its beauties and a responsiveness to its spirit.

This was demonstrated in her playing of the sonata in E flat major by Richard Strauss, when she delighted a critical audience by her clean cut interpretation and rich, broad tone. Miss Eberhard is a representative American violinist, having received her musical education in the Grand Conservatory of Music, of which her father, Dr. Ernest Eberhard, is director.

When but five years old she gave promise of being a piano prodigy, but two years later displayed a taste for the violin. She practiced at first on a one-fourth size violin, gradually substituting larger instruments. Upon being presented with a valuable full sized violin she was supremely happy and took up her studies with such enthusiasm that it has resulted in musical attainments that ought to place her in the front rank of women violinists of the world.



BEATRICE EBERHARD.

Spoehr, 7 and 9 and 8; Max Bruch, in G minor; Wieniawski, in D minor; Vieuxtemps, in F sharp minor; sonatas by J. S. Bach, Brahms in G, op. 78; Brahms in A, op. 101; Beethoven in C minor, Beethoven in A, Beethoven in G (tenth sonata), Mozart in A, Max Reger, op. 72, Vincent d'Indy, Huber in E, Raff Chromatic sonata, Rubinstein in A minor, Rubinstein in C minor, Grieg in F, Grieg in G minor, Grieg in C minor, Busoni and Sjogren in C.

A new work just added to this list is a sonata in manuscript by J. K. Payne. She will play it in her second concert. Miss Eberhard has also mastered the Brahms violin sonata, op. 100, for her first program.

Miss Eberhard's playing of sonatas has a certain vigor and freshness surprising in so young a girl, and her execution of each movement is marked by an earnestness that

## Arnold Dolmetsch Tours.

IN this issue of THE MUSICAL COURIER will be found the special advertisement of the Chicago Bureau Agency of Music, announcing Eastern and Western tours of Arnold Dolmetsch in music of the fifteenth, sixteenth, seventeenth and eighteenth centuries. On these tours Mr. Dolmetsch has always the assistance of Mabel Dolmetsch and Kathleen Salmon. Mr. Dolmetsch has a remarkably fine collection of playable old instruments for the presentation of his program. A nineteen string lute, made in Venice in 1600; a pair of virginals of the Elizabethan period, a wonderfully preserved harpsichord and a clavichord of the time of Bach, rare specimens of string instruments, such as the viol da gamba, the viola d'amour, the treble viol, the bass viol and valuable violins are among the instruments used.

Since the first visit of the Dolmetsches three years ago their work has met with the approval of all critics and historians, and particularly the metropolitan papers of the East have printed volumes about them. Musical organizations of the country who arrange for the appearance of the trio will be particularly helped in their study of Johann Sebastian Bach and his contemporaries, since the compositions of those masters are presented on such instruments as they were written for. The Eastern tour will extend through the months of November and December; the Western tour through January and February.

Hugo Steinbruch has resumed his musical activities in both Manhattan and Brooklyn boroughs. Since his return to town from a ten weeks' holiday at Lake George and Lake Champlain Mr. Steinbruch has been busy planning rehearsals for the Brooklyn Saengerbund, of which he is musical director. He has a class of pupils who come to him at Steinway Hall and another class at his residence studio in Brooklyn.

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## Is This True?

A VIOLINIST'S OLD AGE.

(From the London Globe.)

MEN still middle aged can remember the fame as a violinist of Sigismond Sicard, the youthful prodigy encouraged by Wagner and Gounod, and patronized by nearly every crowned head in Europe. In July, 1879, Sicard, whose adult powers had confirmed the promise of his boyhood, was staying in Brussels after a successful tour in

America, and during a walk with his friend, Wieniawski, was struck by lightning while sheltering under a tree against a thunderstorm. Wieniawski sustained a shock, from which he died in the following year, and Sicard, paralyzed in the left side, only recovered after ten years, to fall into hopeless relapse under the shock of his daughter's death in 1892. Beggared, forgotten and reduced to mental mediocrity, though able to walk, poor Sicard is today eking out the last dregs of a miserable existence as a street hawker in Liège.

## A Busy Organ.

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Rubin Goldmark, who spent the summer teaching out in Colorado, is back in his New York studio. Bookings for lecture recitals are being made for Mr. Goldmark and he will teach piano and composition as heretofore.

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